

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 10.

NEW YORK: SATURDAY, MARCH 8, 1879.

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DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston.

The business at the various theatres has been very good throughout the past week, the Globe alone not reaching its accustomed standard. At this house Boucicault's *Led Astray* was presented, with Miss Katherine Rogers in the leading role. We are compelled to state here that Miss Rogers is not a favorite with the Boston public. She is, we think, somewhat overestimated as an actress. To be able to give a pleasing rendition of a part requires more than elaborate costumes, although this lady does not appear to think so. In the possession of an elegant wardrobe she has the title of "leading lady." Oh, yes, she dresses beautifully, but we are sorry to say, she is no actress. Mr. E. A. Locke as Hector, Mr. Ed. Buckley as the seductive lover, and Mr. McManus, the Irish adventurer, were the only enjoyable characters in the piece.

MUSEUM.—The Saturday matinee closed the last performance of *The Little Duke* at the Museum. The piece cannot be said to have achieved any great success. In revisiting it for an American stage it was necessary to cut out a great deal that was admissible for the Parisian theatres, but would scarcely be tolerated by us; yet in so doing the fun and sprightliness was lost. Had the adapters, in rewriting the piece, introduced some original business (which these talented gentlemen could have readily done) to have taken the place of that which was objectionable, we think *Le Petit Duc* would have rivalled the *Pinafore*. Saturday evening was the occasion of the benefit of Mr. J. H. Ring. The house was packed and the beneficiary was greeted with loud and hearty applause as he appeared upon the stage. The pieces played were, *Flowers of the Forest* and *The Inquisitive Darkey*. Miss Harrison, who kindly volunteered her services, received an enthusiastic encore for the charming manner in which she sang one of her songs from *Hiawatha*—"Swinging the Gate."

BOSTON THEATRE.—Dion Boucicault has been drawing crowded houses the past week but his famous characterization of Conn the Shanghai. On Wednesday Mr. Louis James received a telegram calling him away, and Mr. Napier Lothian, leader of the orchestra, took his place, playing the part of Capt. Molineux remarkably well. Mr. Lothian very sensibly adhered closely to his "cues," not attempting the whole of the long speeches, thus allowing the play to move smoothly, and acquitting himself with better grace than though he stumbled and struggled through the "long lines." He would have looked the part better if he had allowed his own hair to show, instead of covering it with a wig, but still great credit is due to the gentleman.

GALETT.—Salsbury's Troubadours have closed a three weeks' engagement of very good business at this theatre. They play this week at the Providence Opera House.

HOWARD ATHLETICUM.—The Howard presented another of those hair-lifting, blood-curdling pieces, *Oliver Doud Byron's Across the Continent*—the yellow-covered literature of the stage.

Philadelphia.

WALSH.—On Monday evening there was a very large audience, and Miss Fanny Davenport, who made her first appearance in a long anticipated engagement, was received with an enthusiasm that must have gratified her exceedingly. The play was *London Assurance*, and the general cast was so good that it would have been most acceptable even without the spirited and artistic impersonation of Lady Gay Spanker by Miss Davenport, which everybody had come out to see. The Dazzle of Mr. Walcott was well done in every way. Mr. Howard's Mark Meddle was even better in execution than heretofore and left little room for improvement in his conception of the part. Mr. Dean made a very satisfactory Sir Harcourt Courtly, and Mr. Hemple's Dolly Spanker was the delightful and well-finished little character sketch with which this public has long been familiar. The Charles of Mr. Lawrence was a weak, colorless performance, and G. W. Wessell's, Cool was so evidently out of place that his efforts, if they be dignified by that term, were painful. Mrs. Walcott made a graceful and generally pleasing Grace Harkaway. Returning to Miss Davenport, it may be said that she was in fine form and acted with the abandon and vivacity becoming the part. There is no better Lady Gay Spanker on the American stage, and probably no better Lady Gay on any stage if we except Mrs. John Wood. On Tuesday night Miss Davenport played *Rosalind in As You Like It* to a no less full house than on Monday.

NORTH BROAD.—There have been some changes of cast in Pinafore. In many respects it is the best performance of Pinafore that has been given in Philadelphia. The part of Josephine, hitherto played by Annie Pixley, was taken on Monday night by Miss Ella Montejo, a young lady whose excellent singing has frequently gained applause in the concert-room, but who has never before, it is said, appeared upon the stage. She has a clear, high soprano, and she sang her first aria in a way that gained the esteem of her audience at once. Though she was naturally ill at ease, the part had been thoroughly prepared and was acted with intelligence and expression, while her vocal execution did full justice to the music and was rewarded with ample applause. Miss Joyce's Buttercup has already been commended. Her voice is a contralto of extraordinary depth and richness, and the part has never been so well sung here nor acted with greater knowledge. The Ralph is also a well-filled part. Mr. Lange has a good, manly tenor, and he sings and acts with vigor and expression. The opera is preceded by *Trial by Jury*, which is capably sung and acted, and is exceedingly funny. The attendance continues large.

BROAD.—From the Broad Street Theatre Pinafore has temporarily departed, its place being taken this week by *A Celebrated Case* given by the J. W. Collier company. Mr. E. K. Collier's Jean Renard has real strength, but is marred by something very like rant, that grates harshly on the ear. The same disposition, limited only by opportunity, was exhibited by Mr. Varrey, whose Duke D'Aubertre has anything but a ducal poise of mind and ease of manner. E. L. Tilton, an actor of the old school, and at one time very popular at the Bowery, New York, played Lazare, and endowed it with much *avant* offset at times by the same stichness as affects Messrs. Collier and Varrey. Miss Baker was painfully artificial in the strong scenes between Adrienne and the convict in which she recognises her father, although her Madeline in the prologue led us to expect better things. The best impersonation in

the cast, because the most self contained and artistically natural, was that of Mr. J. W. Collier as Viscount Raoul. Miss Emma Markley is perhaps the best of the ladies, her Valentine being an admirably sustained performance. Charles O'Brien does Sergeant O'Rourke well enough to suit all taste. The play has been running to very good business.

San Francisco.

GRAND OPERA HOUSE.—Concerning the new play, *Within an Inch of His Life*, dramatization from Emile Gaborian's novel, there is some question as to the authorship. It is a fine piece of dramatization, but requires a stronger company than this one to make it anything of a success. James O'Neill looked handsome (as usual), but had been so careless in studying his lines that his constant hesitations and frequent blunders destroyed the weight he might otherwise have given Jules De Dardville. There is no excuse for such indifference or vanity in any actor. J. W. Jennings as Doctor Scignebos was an illustration of what a conscientious, good actor can do with a small part. He ought to be proficient in the professional part, as he seems to have struck a run of doctors. Jas. Hearne as Count De Clairmont was good in the first two acts, but the part was too much for him in the scene with his wife and her lover. A. D. Bradley as Falpin, Willie Seymour as Reibolt, and J. W. Long as Gaudrey were entirely satisfactory. Lewis Morrison, as Cocleau the idiot, gave the best piece of acting in the piece. Rose Wood as Countess Clairmont was seen to disadvantage. She lacks presence and power, and cannot possibly portray the elegance or the passion of an aristocrat—even a fallen one. She is a fair actress in commonplace, common-looking parts, but cannot hope to act a character that demands breadth of mind or conception, or any depth of feeling. By the way, it is a lamentable fact that she is falling into a painful and futile imitation of Clara Morris' languid tones. Her friends should, as we do in all kindness, advise her to drop it. It is very interesting in the original, but not in the imitation. Miss Corcoran as Dionysia Chandore looked very charming, and, as she dressed her part handsomely, made the contrast particularly to Miss Wood's disadvantage, who was very careless in this particular. Miss Corcoran fails to realize the heroine from the fact that her voice is so weak that even with the strongest situations and language she shows no power. In the fifth act the scene between the two women is one capable of magnificent display from both. But no conscientious critic could say that to hear two women (with their voices pitched so high as to be ludicrous to a kind audience) rail at each other, was impressive.

CALIFORNIA THEATRE.—Rose Michel is finely played by Miss Eyttinge and the stock company at the California Theatre on Monday. Cyril Searle, who assumed the role of Pierre Michel, is not only a drawback to Miss Eyttinge, but, moreover, exposes his inferiority to the gentlemen in the company. The odious habit of comparison overcomes us, and we are forced to remember the splendid rendition of Pierre by Barton Hill in the last production of the play. Mr. Searle has not the remotest idea of the part, and his acting in the abstract is worse than in Antony. He only escapes "guying" from the audience from his general tameness and want of intelligence. In short, Mr. Searle is a dead failure, and people wonder why on earth Miss Eyttinge should tolerate such support. Miss Eyttinge is at her best as Rose Michel, and was quite equal to all the demands of the character. She looks it, feels it—hence, acts it perfectly. Some of her best efforts are marred by the stupid, slow way Mr. Searle drags around the stage, and, consequently, some of her best points are lost. Miss Lottie Cobb was quite successful as Louise. She is improving constantly and seems to be so much in earnest in her work that she always pleases. Miss Holbrook as Countess Blanche De Belleville looked well, and was handsomely dressed. She took unusual pains with this small part. Miss Denin was stagey as Countess De Vernay, and not so pleasing as in *Mine*, Guchard. Mr. Charles Wells as Count De Vernay was all that could be desired, his acting and appearance being admirable. Mr. Cotter as Andre and Mr. Basset as Bernard were good. Mr. Bock as Baron De Marsan seemed to recover his usual repose and strength, and after a very bad performance of *Enobarbus*, gave a very fine one as the Baron. Mr. Morris shows a thorough knowledge of the French peasant idiom, and evinces close study and almost poetic conception in *Monlieux*. John Wilson was an acceptable De Belleville. On Friday Miss Eyttinge played in *East Lynne*. [The details of the performance will be found in another column.—Ed. MIRROR.] On Saturday afternoon *East Lynne* was repeated, and Saturday night Clara Morris, who had volunteered, played Nancy Sykes in *Oliver Twist*. On Monday the Florences began an engagement, playing in *Dombey and Son*, *The Ticket-of-Leave Man*, and *No Thoroughfare*.

Brooklyn.

COURT SQUARE.—Pinafore closed here on last Saturday night after a successful run of two weeks. On Monday Little Em'ly was presented, with George Fawcett Rowe as Wilkins Micawber, to rather thin house. Mr. Rowe was suffering from a cold, which slightly impaired his articulation, yet he gave us the ideal Micawber, and whatever defects he may have, they were outweighed by the excellence of his good points. He was ably supported by Dollie Thornton as Mrs. Micawber. J. B. Ashton as Dan'l Peggotty was good, as also was Charles Howard as Uriah Heep. Helen Vincent's acting as Little Em'ly was fair. William J. Shen as Ham was middling. J. F. Degez as David Copperfield was poor. His acting was stiff and restrained and lacked easiness. Little Em'ly will continue until Thursday, when Brass will be substituted and continue for the remainder of the week. Holman English Opera company, 10th.

PARK THEATRE.—On Friday and Saturday of last week Ada Cavendish, though suffering with a severe cold, gave an excellent rendition of *Jane Shore*. The first nights of the week she appeared as Mercy Merrick in *The New Magdalen*, and although very good in that role, she appeared to better advantage as *Jane Shore*. In the latter she is afforded more scope to display her talents. On Saturday evening the audience called Miss Cavendish before the curtain several times. The star was ably supported by the stock. James M. Hardie as Henry Shore was good, and we do not remember ever having seen him act better than he did on this occasion. He has evidently heeded the advice proffered last week, as his speech was comparatively free from those impediments made mention of. J. E. Little, who impersonated the Duke of Gloster, was, as usual, good. A. H. Stuart as John Grist was fair, as was also Mrs. J. J. Prior as Queen Elizabeth. The combination season opened on Monday even-

ing with Colville's burlesque opera troupe in *Babes in the Wood* to good house. Fanny Davenport 10th.

ACADEMY OF MUSIC.—On Thursday evening of last week Don Giovanni was produced by the Mapleson Opera company to only fair house. March 6, Lucia Di Lammermoor, with Mme. Gerster as Lucia. Mary Anderson 10th.

Albany.

LELAND OPERA HOUSE.—Genevieve Ward made her first, and I believe only, appearance in Albany in a week's engagement, opening 24th ult., supported by Milnes Levick and a fair company, under the management of Jarrett & Palmer. Mr. Willis' later version of *Jane Shore* was the bill for the entire week, with the addition, at the star's benefit on Friday evening the 28th, of John Tobin's comedy, *The Honeycomb*. "Comparisons are odorous," observes Mrs. Partington, but they will naturally arise between artists essaying the same line of characters, and more especially in the case of Ada Cavendish and Genevieve Ward, as they both appear in the same roles. In Mr. Willis' later version of *Jane Shore* he differs from his first attempt (which Miss Cavendish uses), and differs still more from History; but these are perhaps minor matters, as our modern dramatists seemingly care very little for historical accuracy. Any comparison between these two ladies in their portrayal of *Jane Shore* must result in favor of Miss Ward, yet, as an actress in the wider sense of the word, we much prefer Miss Cavendish. Miss Ward is mature, cold, hyper-artistic, calculating; Miss Cavendish is young, beautiful, enthusiastic, impulsive; and why she ever chose such a gloomy, sombre, unlovely stage picture as the adulteress, *Jane Shore*, for use is more than we can imagine. Genevieve Ward has evidently made a very serious study of the part of *Jane Shore*, and her dressing and careful attention to the many little matters of detail which go to make up a complete picture, is in every way commendable. Miss Ward can be credited with giving a very superior performance of a very uninteresting play and character. Mr. Milnes Levick was, as usual, exceptionally fine.

Detroit.

WHITNEY'S GRAND OPERA HOUSE.—Maggie Mitchell will occupy this theatre 6th, 7th and 8th, supported by her own company, including Wm. Harris, leading man. She appears in *Fanchon, Lorle*, and *Pearl of Savoy*. On the 12th, 13th, 14th and 15th, the Strakosch Opera company, with Kellogg, Cary and Litta, which promises to be an unusually interesting event in the musical line. Denman Thompson on the 17th and 18th in *Josh Whitcomb*, supported by his own company. This will be quite an interesting event to us, as Thompson's talents were long ago appreciated here. It was some time ago that his play was a one-act piece, stuck on to the end of variety theatres, but in Detroit it struck its "proper gait," so to speak. It was for a time town talk. Our papers spoke of his ability, and Manager Walsh of the Theatre Comique, engaged Thompson to star in his play. Afterward, as all know, it took well in California and the East, and now he is on the way to prosperity again.

DETROIT.—Fanny Davenport appeared at the Detroit Friday, Saturday night and matinee, presenting *As You Like It*, *Divorce*, and for the evening of Saturday two plays, viz.: *London Assurance* and *Oliver Twist*. She had the advantage of having proper support given her by the stock of the Olympic. St. Louis, which was commendable in every respect. She goes from here direct to Philadelphia.

NOTES.—A word in regard to the Dickson's Fifth Avenue Pinafore Company—that is, if this is the best of the fifteen companies now on the road, we pity the other fourteen. But as Manager Whitney has the genuine article booked for March 20, we may yet have an opportunity to view its beauties. The company that appeared at the Detroit was a green crowd, and it is doubtful if they ever sang together before. If so, some allowance may be made; but if otherwise, we are doing them no injustice. Ward & Barrymore's (minus the Barrymore) Diplomacy Company for four nights and matinees, beginning March 6.

New Orleans.

ACADEMY OF MUSIC.—Manager Bidwell produces Pinafore with Bartley Campbell's company March 9. The Colville Folly Troupe open 16th.

VARIETIES THEATRE (now called the Grand Opera House).—Is doing a fair business. Stuart Robson and W. H. Crane closed on the 23d, and Kate Claxton and troupe, consisting of Ed. Arnett, M. W. Lettingwell, Wm. Davidge, H. B. Phillips, C. A. Stevenson, Carrie Hyatt, Maggie Harold, Cecile Brook, etc., opened in *Chas. Reade's* romantic play, *A Double Marriage*. At the matinee to-morrow *The Two Orphans* will be produced. The company is entirely capable of rendering all plays in Miss Claxton's repertoire. Hall will soon bring out Pinafore with home talent.

ST. CHARLES THEATRE.—The engagement of Genevieve Rogers and Frank E. Aiken was a decided failure. The J. W. Edwards Combination, with Louise Pomeroy as the star, opened on the 23d, presenting *The Adirondacks*. The play was very bad, but the company is good, especially W. H. Leake, the leading man. Miss Pomeroy continues to improve each season. Friday night *As You Like It* will be produced with Miss Pomeroy as *Rosalind*, and W. H. Leake as *Jacquess*. Sunday night, March 9, Miehler's Swedish Lady Vocal Quartette and the Russian harpist, Alexander Freygang, open a concert season of one week's duration. The Rice Surprise Party will probably appear about the middle of March.

Rochester.

OPERA HOUSE.—The Lilliputian Opera Company gave five entertainments Feb. 24, 25, and 26. The matinees were crowded. The company have added to their number since they were here before, and have improved. They play *Toodles* nicely. A Boston lady is preparing a new act for Jack the Giant Killer, which will extend the play some thirty minutes, and make it more interesting. Pinafore, manned by the Saville Comic Opera Company, anchored 27th for three nights and matinee, and were heartily welcomed. This company contains Messrs. Digby Bell, Percy Cooper, Charles H. Thompson and John Benitz, Misses Ethel Lynton and Carrie Burton, and Mrs. Flora Barry, who gave a very pleasing rendition respectively of Sir Joseph, Captain Corcoran, Ralph, Dick Deadeye, Josephine, Hebe and Little Buttercup. Mr. Thompson was suffering from a severe throat difficulty, which made his appearance an actual torture, but he heroically stuck to his post, and received the sincere sympathy of the audience. In the second act Mrs. Barry sang Sullivan's

"Lullaby" finely. On the whole the opera was well rendered, and good houses were in order during the engagement. Nothing booked at this house for the ensuing week.

CORINTHIAN HALL.—Mrs. M. A. Smith's Concert company will appear here on the 13th for the benefit of the "Old 13th" regiment, veterans.

Cincinnati.

GRAND OPERA HOUSE.—Lotta closed a successful two weeks' engagement here March 1. March 3, the Oates English Opera Company opened at this house in Pinafore. Sunday night, 2d, the Elks will have a benefit, with the following bill: *Overture*, Madder Orchestra; James S. and Katie Edwards in their domestic duo, *Poor Married Man*; ballad, Hartley Thompson; Lotta Combination in the comedy, *Sailing Under False Colors*; Lord Lovell, Al Thayer; Rudolph Children in songs, sketches, etc.; Recitation by John B. McCormack, Esq.; Tenor solo, Robert Bonner; the La Rues in their society sketch, *The Lilliputian Lovers*; "Sprig of Green," J. J. Sullivan; Buffalo Bill in tests of marksmanship; "Just to Please the Boys," Lizzie Rudolph; Signor Giovanni in a musical entertainment; Ernest Booth and Lydia Yeamans in imitations; concluding with one act of C. E. Callihan's new play, *Style*. The stage was under the direction of the popular young actor, William L. Gleason.

ROBINSON'S OPERA HOUSE.—Ford's English Opera Company presented Pinafore at this house 3d.

HEUCK'S.—March 3, Buffalo Bill with troupe appear in a drama in four acts, entitled *Knight of the Plains*. Pinafore has closed here.

Newark.

GRAND OPERA HOUSE.—Monday and Tuesday evening, 3d and 4th, Mrs. Henrietta Chanfrau played at this house. On evening of 3d, *Parted*; matinee 4th, *A Woman of the People*; evening, *Aurora Floyd*.

PARK HALL.—Prof. A. Howell of New York on 5th lecture, *Crooked Age*; 15th and 18th, Miss Minnie Mason, *Satanella* in *Who Killed Cock Robin*, and *Happy Pair*; probably N. Y. support. Park Hall is the best located for a theatre of any of our public halls, and if arranged with stage and scenery would, undoubtedly, secure good "biz."

NEWARK OPERA HOUSE.—Collier's company drew a small house on Friday, and a good one on Saturday evening, to see *A Celebrated Case*. The company is so well known throughout the country that comment is unnecessary. They opened at the Broad Street Theatre, Philadelphia, on 3d for a week.

The debut of Miss Adele Belgarde as *Romeo* on 26th under the management of Mr. Horace Wall, was greeted by a large audience. Miss Belgarde is evidently possessed of talent, but her voice is not as strong as it should be. She created a very favorable impression.

Providence.

OPERA HOUSE.—March 1, this house closed a week of real good business for the Colville Folly Troupe in the burlesques of *Babes in the Wood* and *Robinson Crusoe*. The ladies were all handsome in feature as well as form. The burlesques were well given, although, for some reason, *Babes in the Wood* was not put upon the stage in the manner one was led to expect after seeing it in Boston. Mlle. Emme Roseau did not appear. Salsbury's Troubadours will commence a weeks' engagement March 3, in their specialty *The Brook*. Although this company numbers but five members, these five are a host in themselves, and a week of rare fun is in anticipation. Frank Mayo will be here soon, Adah Richmond later.

LOW'S OPERA HOUSE.—An Uncle Tom's Cabin party played three nights of the past week to good business. The play was well given, and quite enjoyable.

Louisville.

MACAULEY'S THEATRE.—Pinafore has at last sailed into this port with fine colors (printing), and a good Admiral and crew, who we think from looking over their "log book" (cast), are well able to manage the good ship. Advance sail!—good. Pinafore will be on exhibition for one week, commencing March 3. Kate Claxton 10th.

OPERA HOUSE.—Rev. T. DeWitt Talmage lectured to a full house, Feb. 28. Subject, *Happy Homes*. Charlotte Thompson opens March 3 for one week. Advance sales fair.

NOTES.—Miss Bettie Otton left town for Seymour, Ind., for the purpose of impersonating the character of Irene in a tragedy written by Dr. J. R. Monroe of Seymour, Ind., entitled *Argo and Irene*, which will be produced in Seymour, Ind., Feb. 28, 1879, for the first time on any stage, under the direction of Mr. J. W. Bankson.

Washington.

NATIONAL THEATRE.—A Messenger from Jarvis Section was rendered pleasingly, amusingly and artistically during the week ending March 1. The Uncle Dan'l of Mr. Macauley was phenomenally good. The rest of the cast are deserving of favorable mention, if I may except the "heavy man." Den Thompson as Uncle Josh, 3d. Dion Boucicault, 10th. Robson and Crane follow.

OPERA HOUSE.—The Leonard Grover comedy company closed 1st. The attendance was miserable during their three weeks. I have never seen such a diabolical combination of fakirs in one company before. The redeeming features of last week were Mr. John A. Mackay and Miss Frances Kemble. Keller opens 3d.

Cleveland.

EUCLID AVENUE OPERA HOUSE.—J. C. Williamson and Maggie Moore closed a very fair week's business on the 22d. On the 24th John T. Ford's company opened in H. M. S. Pinafore. March 3, the New York Criterion company open for a week, this being their second engagement this season.

ACADEMY OF MUSIC.—Lina Tettenborn makes her first appearance in this city on the 25th, supported by M. W. Fiske and John Ellsler's regular stock company, producing *Lina*, the Milk Vendor of Germantown.

THEATRE COMIQUE.—Business fair. The new fables are *Holmes Grover* and *May De Lome*, Thatcher and Hume.

Miscellaneous.

READING, PA.—Academy of Music: Mary Anderson appeared here 3d to a packed house. Sprague's Georgia Minstrels 4th. Bernard Macauley comes 6th and 7th. Ole Bull concert company will give an entertainment 8th. Pinafore with Miss Annie Pixley as Josephine.

MADISON, WIS.—Prof. Arthur C. McKnight closed a successful week's entertainment at the Opera House on the 28th. His presentation of the *Fairy Opera*, *Nana Queen*, was the finest entertainment ever given in this

city. The chief parts were sustained by Miss Fannie Whitney of Chicago and Dollie Parker of Janesville, assisted by over two hundred school children. March 27, Ole Bull Concert Troupe gave one grand concert, by special invitation, in the Senate Chamber, to a good house. Robert Ingersoll lectures March 21.

SALEM, MASS.—Dramatic and musical matters have been dull the past week, but quite a number of attractions will be presented this month. Gilmore's 22d regiment band, N. G. S. N. Y., assisted by Miss Isabel Stone and Levy, the cornetist, appeared at Mechanic Hall the 3d. Tony Denier's pantomime company will appear in Salem the 6th. Salsbury's Troubadours announced for March 13. The Drummer Boy will be given by the local G. A. R. Post, March 26, 27 and 28 at Mechanic Hall.

CHILLICOTHE, OHIO.—Clough's Opera House: Buffalo Bill and company appeared here the 25th (to good house) in the "border" drama, *May Cody*; or, *Lost and Won*. Failed to give satisfaction, yet the "gallery gods" seemed to appreciate it. His Indians have left him and gone to their "reservation." Buffalo Bill closes season at Cincinnati March 8. Lotta is coming; great favorite here. Masonic Hall: Booked, Pinafore and Den Thompson.

COLUMBUS, OHIO.—Opera House: Jane Coombs and company 20th to poor business. Outside of Clinton Hall her support was very bad. The *Sleeping Beauty* 21st and 22d to packed houses, and was, indeed, very creditable as an amateur performance. Buffalo Bill and company, 26th; Nick Roberts' Humpty Dumpty party, March 1; Lotta and company, 6th; Modjeska and company, 7th and 8th.

WHEELING, W. VA.—Opera House: Maggie Mitchell opened a successful engagement for two nights, Feb. 26 and 27, in *Pearl of Savoy* and *Lorle*. This bright little star, as in the past she has been, will be in the future, ever welcome here. Capt. Paul Boyton arrived here on Feb. 28, and lectured to bad business. The Williamses in *Struck Oil* are billed for March 3 and 4.

ERIE, PA.—Park Opera House: George Fawcett Rowe has canceled; Jane Coombs and company in *Hunchback* 28th, gave good show to light business. The New York Criterion burlesque company comes the 14th and 15th. Rice's comedy company in H. M. S. Pinafore is announced for the 18th.

PITTSBURGH.—Opera House: The Williamses closed a fair week of business in their specialties 21st. David Lowry's play of *Devoted* was given 3d—three nights. Balance of week Manager Ellsler in *Rip Van Winkle*. Library Hall: Col. Bob Ingersoll lectures Sunday night next. Bohemian Girl will be given by local talent 13th. Note: Lyceum is closed.

"The Snow Ball."

The new farce-comedy by Sidney Grundy, *The Snow Ball*, has proved a great success at the Strand, London, where it has drawn crowded houses. It is adapted from Offenbach's opera bouffe, *La Boule de Neige* (*The Snow Ball*), with the scene transferred to England. The hero, Mr. Felix Featherstone, is a young married man who has a strong desire to witness the performance of a new comedy adapted from the French, the Parisian flavor of which he fears may be a little too strong for the taste of his wife, and even more objectionable to his ward, Ethel, his wife's sister. So the young husband, pretending to go out to dine with a friend, goes to the theatre to witness the piece. Great is his astonishment to see his wife, his ward, and the young lady's lover, Harry Pendergrast, enter the theatre. Imagining that he was not seen, he determines to give his wife a lecture on the impropriety of her conduct. He, therefore, writes a little note to his wife, asking her to see him in the drawing-room after the others have gone to bed. But Mrs. Featherstone is a woman of spirit, and resents her husband going to the play without taking her into his confidence. She resolves to punish him. Featherstone drops his note into his wife's work-basket, much to the astonishment of his Uncle John, who has just arrived from the country to pay a visit, and the secrecy of his nephew at once excites the old gentleman's suspicions. Meanwhile Mrs. Featherstone concocts, with the assistance of Ethel, a scheme of mild revenge. She makes her pretty maid, Penelope, a present of the work-basket, having written in a feigned hand a letter purporting to come from Penelope, to the effect that Mr. Featherstone may think himself fortunate she does not immediately tell her mistress. The husband supposing that the maid has received his note in the work-basket and has thus replied to it, is horrified. He attempts to explain to his uncle, who laughs; he appeals to Ethel's lover, but he also is incredulous; and what is worse, the uncle, seeing his nephew endeavoring to come to an understanding with Penelope, is confirmed in his suspicions. The funniest incident of the whole is that Penelope is quite conscious of her power over her master. The damsel, however, perceiving that there is a secret which may be used to her advantage, proceeds to profit by it. There is a new incident now to complicate the plot. Uncle John, believing his nephew's attentions to Penelope were serious, takes advantage of this to insist upon his son Jonathan taking the place of Ethel's lover, or he will tell everything. Poor Featherstone, distracted, agrees to the project, and the young lady is in despair. But most of all he fears the bright eyes of Penelope. To avoid meeting that girl becomes the object of his life. He even sends the boy in buttons to ascertain whether she is in the room before he will come in to breakfast, and his wife, having written another letter for her maid to deliver, Featherstone determines to adopt any expedient rather than receive it. He flies from room to room in order to avoid the girl and her terrible letter, until at last he jumps out of the window, only to find the letter at his feet, for Penelope, bribed by promises of increased wages, follows up the chase with unflagging vigor. For a time Featherstone purchases peace by a present of a banknote, and Penelope deserts her mistress's cause; but Mrs. Featherstone is not beaten. Finding Penelope's lover, a life guardman of herculean frame, is below in the hall, she pretends that he has come to seek vengeance, owing to the note in the work-basket. The husband resolves to confess, and his misery is ended by a recommendation in future not to conceal anything from his wife. Penelope is startled to find herself checkmated, while Uncle John, burning to know the scandal, bribes the maid with another banknote. She promises, but disavows the old gentleman by inquiring what she is to tell. Penelope is in a dilemma, and throughout the three acts is the cause of infinite fun. The curtain falls upon the reconciliation of husband and wife, the bewilderment of the maid, the disgust of Uncle John, and the great delight of the audience.

MUSIC.

MUSICAL EDITOR. — MR. JULIAN MAGNUS

The Opera.

The first performance of Lohengrin by Mr. Mapleson's company was marked by much that was admirable and much that was indifferent. A severe blow was given to the ensemble by the inability of Signor Galassi to appear, he having severely sprained his ankle early on the day of performance. With the briefest possible time to recover a part which he had not sung for nearly five years, Signor Del Puente generously came to his manager's aid, appearing as Lohengrin. Considering all the difficulties, he got through remarkably well, but the long duet with Ortrud, at the beginning of the second act, was omitted, and thereby the symmetry of the act was not only spoiled, but Mme. Lablache, whose Ortrud was excellent, was robbed of her best opportunity. Signor Campanini was in superb voice, and never gave Lohengrin's music with greater correctness, breadth and intensity. The improvement in his acting, from the last time he played the part here, was marked. In every respect it was a performance entitled to the highest praise, and one that no other Italian tenor can even approach. Elsa is not entirely suited to Mme. Gerster, as her voice has not the power requisite to bring out her music in the concerted movements and finales. In the solo and duets she sang with extreme correctness and great purity of tone. The duet with Lohengrin was a superb piece of art-work on both sides. Mme. Gerster's acting in the early scenes lacked grace, ease and intensity, and was by no means equal to that of Mme. Nilsson. To the Ortrud of Mme. Lablache brief reference has been made above. It was a powerful piece of acting, and the music was throughout well sung, though some of the high notes were avoided. This music, which extends to A, is really more fitted for a mezzo-soprano. Signor Foli, although unable to give the lowest notes of the King with sufficient force, was otherwise good. Signor Franceschi as the Herald was irredeemably bad. The main faults of the performance were in the chorus, which is not numerous enough to stand Wagner's subdivisions. They have become well trained, and their failure to satisfy was owing rather to insufficiency of force than to incorrectness, except in the instances of the male chorus in the second act and much of the Bridal chorus. The orchestra was admirably handled by Signor Arditi, but his violins were too few, and many more effective renderings of the prelude to the first act have been heard here. The tempi of Signor Arditi differ but little from those of Signor Muzio, though the Bridal chorus was taken a little more quickly by the former. Most of the cuts were identical. A new and handsome scene was painted for the third act. The performance was enjoyed and applauded liberally by a crowded audience.

A very fair performance of Il Barbiere was given on Monday evening, with Miss Hauk and Signor Frapoli in the chief parts. The gentleman is by no means an ideal Almaviva, but he sings the florid music acceptably. The audience was respectable in numbers, but extremely unenthusiastic.

On Tuesday Lohengrin was presented for the second time, and considerable improvement was evident. Signor Galassi made a fine Lebramund.

Foreign Musical Notes.

Anton Rubinstein's Nero will be produced in the Autumn at Hamburg.

Richard Mansfield, son of Mme. Raderdorff, is now singing in London.

Signor Bultrini, the tenor, owing to sickness, has canceled his engagement at the Carlo Felice, Genoa.

The first musical journal ever published in Brazil has just been issued by Senor Napoleon, a pianist in Rio Janeiro.

At a recent concert in Paris, Pauline Garcia, one of the great artists of the past, played the piano, while her two eminent daughters, Mlle. Marianne Viardot and Mme. Chamerot Viardot, sang.

Sims Reeves has two sons, both tenors. The first is now in Italy developing his voice; the second is said to be a tenor dramatico of great promise. Herr Joachim and Sterndale Bennett were his godfathers.

Mlle. Emilie Ambre, the prima-donna, it is said, will soon marry a Mous. De Beauplan. Maurice Gran has engaged her to open the Paris Gaiete as Juliet with Capoul as Romeo, in the Marquis D'Ivry's Lovers of Verona.

John Clark (Signor Brocolini) of Mapleson's London Opera Company will visit this country in a few weeks; during his short stay he will sing in concert, oratorio, or otherwise, visiting Chicago, Boston, Philadelphia, and New York.

It is feared that Rubinstein will become totally blind. He is now in Dresden under treatment. It is said his memory is so wonderful, and his ear so accurate, that even the misfortune of blindness, should it happen, will interfere but slightly with the performances, and perhaps not at all.

Adolphe Jensen, the celebrated composer, died recently at Baden-Baden, Germany, aged 42. Alphonse Varney, the conductor, is reported dead at Paris, aged 68. Pierre Jourdain, the tenor, died at Brussels, aged 58. The following deaths are also announced: Conductor Leon Duhal, at Marseilles; Giovanni Mori, violinist and professor at the College of Music, Naples, and the prima-donna, Mme. Gaddi-Martin, at Milan.

NEW YORK AMUSEMENTS.

Joseph Proctor concluded his week's engagement at the Bowery Theatre on Saturday night, when the following bill was presented: The Robbers of the Heath, Nick of the Woods, and Jack Harkaway in Ireland. On Monday night John E. Owens made his appearance in his very comical performance of Major Wellington DeBoots in Everybody's Friend. Mr. Owens has never made this character a feature of his repertoire for the probable reason that the role does not allow him sufficient scope for comedy, and that most people associate John S. Clarke with the petulant but craven-hearted militiaman. It is, nevertheless, a pity that Mr. Owens, whose excellence in this part is not a subject of the slightest question, does not play it oftener, for it is really one of the funniest things he does. The unctuous quality of Owens' fun pervades it thoroughly, and it is almost surprising to see how, in the hands of this consummate actor, the merest bits of dialogue and business are made to tell forcibly. The stage of the Bowery is not particularly well adapted, nor is the resident company there especially well practiced, for a petite comedy like Everybody's Friend. But the actors contrive not to divert attention from the star, and thus perform discreetly the work they have to do. Miss Dora Florence played specially in support. Besides appearing as the irascible De Boots, Mr. Owens is seen in his world-remarked and almost inimitable performance of Solon Shingle and in The Victims. His Joshua Butterby in the latter piece is a most radiant piece of jollity, and though the play itself is weak and thin, Mr. Owens' acting redeems it and endows it with a certain degree of interest. Next Monday night Frank Chanfrau, a prime favorite at this house, appears as Kit, and on the Monday succeeding N. S. Wood will be seen as the Boy Detective.

John T. Raymond began an engagement at the Grand Opera House on Monday evening as Col. Sellers to a good house. Mr. Raymond's famed impersonation of the speculative Colonel was seen under good auspices. Miss Laura Don played Laura Hawkins with taste, feeling and good expression, and J. M. Hardie as Col. Selby in his usual cold and uncompromising style. He made the part notable, however. The other parts were filled by the cast, including the following: Sol. Smith, Ben Maginley, C. W. Andrews, J. A. Kennedy, J. H. Anderson, C. F. Lorraine, F. Tannehill, Jr., H. Victor. Mr. Gavin, Miss Courtney Barnes, Mrs. Sol. Smith, and Mrs. J. H. Anderson. Monday Raymond will play Herr Wiegell in My Son, and on the 17th the J. W. Collier troupe will do A Celebrated Case.

The Sorcerer has had its attractiveness augmented by the appearance of J. Graff, the German tenor, in the role of the hero Alexis. Mr. Lingard continues to amuse by his performance of J. W. Wells, the family Sorcerer, and W. H. Crompton, albeit overweighted by the music of Dr. Daly, makes of the role a most thorough and artistic character sketch. Mr. Crompton has done good work all the season at this theatre, and shows not only painstaking zeal, but remarkable versatility as well. Miss Matilda Scott is a good singer, but her acting is not notable, and she can hardly be regarded as an attraction. Ada Cavendish appears as Rosalind in As You Like It on Monday.

Engaged at the Park continues to win the favor of the very best class of amusement-seekers, and to afford Mrs. Agnes Booth the opportunity to present her admirable rendition of Belinda Treherne, a performance of notable originality and merit. James Lewis, T. G. Riggs, J. E. Whiting, W. F. Owen, and Sydney Cowell share equally the remaining honors. Engaged holds the stage till April 17, when Almee comes to the Park.

Trial by Jury and H. M. S. Pinafore constitute a very excellent bill at the Fifth Avenue, and will be played until Steele Mackaye's Thro' the Dark is quite ready for production. Vincent Hogan now plays the Captain in place of J. G. Peakes.

Spellbound at Wallace's has served to renew the acquaintance of Mr. Wallace's patrons with a drama of the old school, so well rendered as to prove somewhat of an attraction. It will be continued until further notice.

H. M. S. Pinafore continues its successful career at the Standard Theatre, and will doubtless hold the stage till the end of the season. There have been no recent changes of note in the cast.

A Card to Managers.

NEW YORK, March 3, 1879.

TO THE EDITOR OF THE MIRROR:

DEAR SIR:—I understand that a certain traveling manager in the Northwest has used my name as being interested with him. Allow me, through your widely circulated journal, to inform the entire amusement world that any party so stating, or in any way implying that I am interested in any amusement enterprise, either directly or indirectly, in any part of the United States, may safely be written down as a "fraud."

If ever I do send out any traveling entertainment, it will be of such magnitude and importance that I shall not hesitate to put my own name at the head of the bills.

Very respectfully,

C. RANDOLPH GARDNER.

Katie Putnam goes to Ottawa, Canada, next week, to play Old Curiosity Shop, under management of E. A. McDowell.

THE VARIETY STAGE.

TONY PASTOR'S.

The patronage extended by the public to this house during the past week shows that a burlesque, if presented equal in dramatic and lyric merit to the original, is heartily appreciated. Tony Pastor, who enjoys the honor of having produced this popular burlesque, has made such a sensation with T. P. S. Pinafore, that in order to obtain even admission, one must go early or be content to stand among the masses at the door. Gus Williams makes the Right Hon. Sir Joseph Lager, a Dutchman who starts in life by "stealing sweet potatoes so successful-ee" from the front of corner groceries, prosperous as a saloon-keeper, and finally, after a successful course in Congress, is rewarded the rulership of the "whole natee," by lending his aid to "count out" a rightfully elected President. His spoken parts seem to be especially appreciated, and receive repeated encores. Mr. Frank Girard as Captain Corcoran sings passably well, and Mr. Merritt as Ralph Rackstraw is a favorite. John Morris as Little Buttercup is astonishing to beholders and has proved a big success. Josephine (Miss Alice Seidler) uses a light soprano skillfully, and always receives merited applause. James Lamont's Dick Deadeat is questionable, but his acting might be accepted as a part of the burlesque. An excellent variety programme precedes the opera, and includes Kelly and Ryan, Manchester and Jennings, Marie Whittingham, Master Newman, Morris and Fields, Wood and Beasley, Emma Bretton, John Morris, Palmetto Quartette, Allston and Weaver, the Gilbert Sextette, etc. The twelve song-and-dance men still provide an agreeable variation in the presentation of T. P. S., and Tony Pastor will appear at every performance.

THE COMIQUE.

Messrs. Harrigan and Hart will inaugurate this week the sixty-fourth to the seventy-second performance of the Mulligan Guard Ball. The success of this most laughable comic play has been assured by these gentlemen, and although the patrons of this theatre delight in variety and constant change of bill, there has been no necessity for withdrawing the Mulligan Guard Ball for new attractions. Just now the variety theatres of this city are favored with very liberal patronage, and the Comique, with the rest, is enjoying a most prosperous season. Eight o'clock finds the theatre crowded, and seats are at a premium nightly. The rendition of the songs, "The Hallway Door," the "Babies in Our Block" and the "Skidmore Fancy Ball" by Harrigan, Wild, Gray and the Skidmore Guards, is the signal for uproarious mirth; for the audiences at the Comique know how to appreciate the entertainment. This week Seaman and Somers, the grotesque comiques; Jennie Morgan, the popular serio-comic vocalist; Levantine and Earl, Grecian Posturers; Tim Rogers, the Irish actor, dancer, singer and author; second week of the fascinating artists, Sheridan and Jourdan, and re-engagement of Mr. Ned Barry, the favorite motto and comic singer. John Wild, Billy Gray, John Shay, Goss and Fox, Queen and West, and the entire company make up a programme which should be enjoyed while it lasts.

THE LONDON.

This popular place of amusement has been crowded during the past week, and the programme presented elicited shouts of merry laughter, from the rise to the fall of the curtain at every performance. A pleasant evening can always be spent at Manager Donaldson's comfortable theatre, and the crowds of East side pleasure-seekers who nightly assemble there all agree that The London takes the lead. This week we have almost an entire change of bill, and the new attractions are even better than previous bills have shown. Emerson's laughable act begins the performance, entitled Going to the Races, and is followed by the first appearance in this city of Zedie Van Osmond, in choice operatic selections; Archie White and Ella Esmond, in an original act; Mackin and Griffin in their specialty, entitled Wash Day; Lillie Hall, in her own songs; the last week of the K. H. K.'s, Emerson, Clark and Daly Brothers, who, by the way, are allowed to perpetrate their nonsense on an indulgent public, that will always encourage them by screams of laughter wherever they appear; engagement of Gus Mill, the most popular female impersonator in the city this season; Clara Moore, the brilliant songstress, and Viola Clifton, a most pleasing comic artist. A musical sketch, entitled The Lind, affords much sport, and the bill concludes with Mackin and Griffin's original version of Irish Justice.

VOLKS GARDEN.

With all the great attractions in the Bowery the Volks never fails to have a good house. The show is always first-class, with a programme so arranged that sufficient variety is given to suit all tastes. This week there is a company numbering among them some of the best variety people on the stage.

The following are the attractions: Miss Ada Mortimer, serio-comic vocalist; William Edson, the startling gymnast and horizontal bar performer, in new and original feats; Stella Turner in pearls of song; the O'Brien Brothers in songs, dances, and eccentricities generally; Miss Lillie Ellis, the brilliant vocalist, in the latest songs of the day; the Ames, Emil and Pauline, in a plantation sketch, entitled The Return from the War; Lottie Grant, serio-comic vocalist and char-

acter change artist; the celebrated Mons. Jules Friquet, the champion juggler and equilibrist; William M. Chace in new novelties, and others. A chance is given the audience to laugh the loudest over a sketch entitled Check vs. Confidence; to thoroughly enjoy the opposing attraction, The Somnambulist, and to leave the theatre perfectly content with the evening's entertainment on witnessing the pantomime called Nicodemus.

HARRY MINER'S.

The overworked people in a great city like New York cannot get along without just such a place of amusement and recreation as this house has proved itself to be. Harry Miner has appreciated this fact and is making his theatre more popular daily among all classes. There is no falling off in the attendance, though this does not surprise us, for he offers strong attractions, yet he should feel grateful for his success, well merited though it is. The programme opened with all that is calculated to afford a pleasant pastime, and includes: Master Green, the famous equilibrist and contortionist; the Aikens in a Tontonic sketch; Billy Carter in quaint stories and comicalities; Nelson Curry, America's gymnast, assisted by Geo. H. Hall, a clever clown; Miss Louise Montague, a beautiful young balladist; the Delanos in their flirtation sketches; the Irish comedians, Favor and Shields, in acts, songs, duets, etc.; a characteristic melange by Irving's Royal Jockey-Chips Japanese; Chas. A. Grear, imitating six different nationalities; Frank Bennett and Georgie Kaine in a musical sketch, entitled The Kitchen Domestic; Prof. A. W. Sawyer in musical selections on glass; Boyd and Sarsfield, song-and-dance artists, and King Sarbro in his unequalled slack-rope walking. The whole to conclude with a new comic dramatic sketch, entitled Blackwell's Island, in which prominent members of this week's company appear.

Variety Notes.

Ella Wesner is to return here from England next month.

Alex. Zanfretta joins Welch & Rice's Minstrels as clown attraction on their traveling tour next week.

Josh Hart's Novelty troupe plays an engagement at the Globe Theatre, succeeding the appearance of Dickie Lingard.

Billy Wright, the well-known negro comedian, is now at his home in Philadelphia, destitute and dying of consumption. He had a benefit at Enoch's on Thursday last.

Our Newark Correspondent: Variety artists seem lately to have acquired a passion for assuming the names of prominent actors and actresses. For instance, upon the billboards I see the names Harry Montague, Fanny Davenport, and "Miss" Siddons, etc. It seems to me that this is very bad taste on the part of our variety folk, and no doubt unpleasant, particularly to the ladies whose names are thus used. Miss Fanny Davenport is much annoyed through the prominence assumed by her "double."

OUT OF TOWN VARIETY.

BROOKLYN.

VOLKS.—By the programme for this week it will be seen that the proprietors mean to hold the position that their house now occupies as a place where first-class attractions are offered. It is as follows: Five different sketches, entitled Mississippi, New Policeman, Wrong Man, Milliners; the Girard Brothers, song-and-dance men; the Wrens, Alice and Oliver, who will sing some musical burlesques and operatic selections; the Carleton Sisters, Lizzie and Nellie, serio-comic duettists and change artists; Flynn and Enson, Irish specialties and characterization of life in the "ould durt;" second week of the Ethiopian comedian, John Hart; Harry Bennett, Raymond and Murphy, Billy Barry, and Hugh Fay, whose very appearance on the stage sets the audience in a roar; Miss Hannah Birch, and Alice Somers. A. C. Moreland does credit to himself as director of amusements.

OLYMPIA.—"Success Crowns Our Efforts," is what heads the bills of this theatre for this week. We see no reason why it should not, under so efficient and thoroughly business-like a man as Manager Gooding. When he took charge of this theatre the change was immediately perceptible, and everything appeared brighter and fresher. He is a man of push and untiring energy, and when he takes hold of anything he does it with the determination to succeed. Always on the alert for the latest and best attractions, and paying liberal prices to first-class artists, he succeeds in getting some of the best talent that the variety stage affords. Among the attractions offered this week are Ira A. Paine, the great marksman, who will shoot glass balls, and perform some wonderful feats of marksmanship; Col. J. Franklin Warner's New York Seventh Regiment Platoon dancers, and who will appear in nine different tableaux; second week of Dan Nash, singer of motto and character songs; Miss I. O. and Signor Elviro, as two American sailors, performing balancing acts in mid-air, and such like, and Miss I. O. will play banjo and drum solos while balancing on the trapeze; the Whiteys, John and Emma, character sketch artists; second and last week of Johnson and Bruno; Dan Mason, Dutch delineator; Add Weaver, Jr., song-and-dance artist; Miss Enid Hart, vocalist, and many others. On Friday nights special arrangements are made for ladies.

PHILADELPHIA.

NEW NATIONAL.—On Monday, Feb. 3, the New National Theatre, Tenth and Callowhill streets, Philadelphia, was sold by the Sheriff for \$11,000 in cash, subject to encumbrances which ran the value of the theatre up to about \$40,000. There are between fifteen and twenty mechanics' lien creditors, whose claims aggregate about \$40,000; and on Saturday the creditors came before Judge Biddle, and argued in favor of an application which had been made to set aside the Sheriff's sale on the ground that there was a misdescription in the Sheriff's advertisement as to the property, in that he had failed to mention three little offices on Callowhill street, and also seven cellars, which had been con-

structed by walling off from the main basement. It was contended that a higher price should have been obtained. Counsel on the other side argued that a good price was obtained for it, nearly two-thirds of its assessed value, \$64,000, and that as the building was for the special purpose of theatrical representations it was not expected to fetch as good a price as might be obtained were the construction different. Decision reserved.

LOUISVILLE.

NOVELTY THEATRE.—Departures March 3: Gibbons and Russell, destination unknown. Arrivals 3d: St. Felix Sisters, four in number, Clementina, Henrietta, Carlotta, and Little Lenore.

METROPOLITAN THEATRE.—No departures. Arrivals March 3: Frank Foster, supported by Mary Booth, Two Orphans.

WOODLAND GARDEN.—Arrivals March 2: Minnie Rainforth, Mark Murphy, Leroy and Amann, Jennie Cole, the Melrose Sisters, Lottie Amann, Banker and Mills, Sam Cole, Billy Baker, and Elcborn's Grand Orchestra.

NOTE.—Manager Parmele of the Novelty Theatre has succeeded in making arrangements with Messrs. Weber & Pappenberg, proprietors of Phoenix Hill Theatre, for the purpose of playing his people there on Sundays. His first Sunday show will be on March 2, with the following attractions: Gibbons and Russell, Belle Postelle, Love Sisters, Kitty and Ella; Juliette Nault, William Noonan and Alice Bateman, Edith Lyle, Charles Glidden, Shlimer and Foster.

PROVIDENCE.

THEATRE COMIQUE.—Nell Burgess in his funny Vim was the great attraction of last week. This week Pinafore will be given with a great cast, Sydney Nelson as Josephine, Rose Heather as Buttercup; Ralph Rockstraw, Louis Dicar; Captain Corcoran, Victor Rigby. New comers are: Mollie Wilson, Livingston Bros., John Mart, McVicker and Saunders, Jennie Sothorn, Fannie Lucille, and Lew Hallett. Nell Burgess opens in Hartford 3d. He returns to this city later in the month, and will bring out his new piece.

MISCELLANEOUS.

COLUMBUS, OHIO.—Athenum: The opening week at this house proved an entire success, the company giving good satisfaction. Little Rosebud made the chief hit. The Freeman Sisters, Billy Carter and Oscar Willis dividing the honors with her. Departures: Freeman Sisters, to Chicago; Bob Milligan and Ada Adair, to St. Louis; Billy Carter, to Harry Miner's, New York; Myers and Cassidy and Conners and Ryan, to Pittsburgh; Charles Davenport, not known. Arrivals 24th: J. W. McAndrews, Charles W. Young, Nellie Massa, Willie Sisters, Johnny Pierce and Lotta Archer, Kelly and Hally, Zoe Zometta, and Mons. Seaman; Little Rosebud and Oscar Willis retained.

CINCINNATI.—Coliseum: Pauline Markham in Pinafore, one week longer and the mammoth olio, in which the following artists appear: James S. and Katie Edwards, the La Rue, Sig. Giovanni and a host of others. Vine Street Opera House: The following artists are announced at this place: Mlle. Geraldine, Carrie Davenport, the Duncan Sisters, Lew Clark, J. J. Riley, Annie Howard, etc.

NEWARK, N. J.—Waldman's: This week the Sartori Parlor Opera Troupe appear in some of Offenbach's minor works; also the O'Briens, Wellington Sisters and Alice Glenison in variety. Theatre Comique: A local drama by Jerome Stansel, entitled Life. An olio of variety.

NEW ORLEANS.—Billy Emerson's Minstrels with the Big 4 are playing at the Grand Opera House. George Coes and Luke Schoolcraft left for St. Louis Feb. 26, where they were shortly to open at Mitchell's Theatre Comique. They are a strong team.

WASHINGTON.—Topack and Long to New Haven; Lizzie Daley and Helen Shawley to Baltimore; Frank Lewis to Pittsburgh, were among the departures. For the 3d, Mlle. Granville, Ward and Wells, Crumley and DeForest.

ELIZ, PA.—Grand Central Theatre: Departures: Keating and Flynn and Master Mongriff. Arrivals: Sparks Brothers, song-and-dance men.

BRIDGEPORT, CONN.—Manager Henderson, with his Pinafore troupe, visited here on the 26th and 27th. They gave two good entertainments, considering that a number of the troupe were suffering from severe colds. March 6, Henrietta Chaufray; 10th, Nick Roberts' Humpty Dumpty.

LANCASTER.—Shows thus far booked at Fulton Opera House for this month are: Sprague's Georgia Minstrels, 1st; 3d, Barney Macauley in A Messenger from Jarvis Section; 5th, Mary Anderson in Ingomar; 14th, Ole Bull, Arbuckle and a full concert company; 21st and 23d, Pinafore. Mlle. announced for the 21st, will not be given, but Annie Pixley will play Josephine and Laura Joyce Buttercup in the opera. March 24, Tony Pastor's varieties.

LAWRENCE, MASS.—City Hall: Tony Denier's troupe was largely patronized 30th. May Fiske Blondes to fair business March 1. They return 6th. Gilmore's Band, with Levy, concertize 4th. Promised: Genevieve Ward 13th, J. C. Myers' comedy company 17th, Frank Mayo 18th, Mary Anderson 24th.

A Poughkeepsie Triumph.

[Dramatic News.]

The personation of the part of Lady Sheridan, in Ours, in the performance at the Collingwood Opera House, Poughkeepsie, on the 22d, by Miss Viola Harrison, displayed the ability of that promising actress in a very striking manner. It was a feature of the performance. She ought to be seen in one of our city companies.

Frank Bangs appears at the Walnut, Philadelphia, March 17, in Dan'l Drame.

Harry Ellsler has given up the management of Capt. Paul Boyton, the "foater."

Mabel Leonard will probably play in The Lost Children at the Union Square Theatre.

The Madame Rents troupe opened in San Francisco to a \$300 house at the Standard. Business has since declined.

H. J. Sargent, J. H. Haverly, George Goodwin, and W. D. Gemmill are bidders for the Philadelphia Chestnut for next season.

John T. Raymond, Janauschek, and Ca cross and Dixey's Minstrels will play engagements at the Pittsburgh Opera House April.

Mrs. Susan Flood, who has been by the point of death in Boston for some past, died on Wednesday, Feb. 26, appearance upon the stage was in T. room, at the Globe Theatre, Boston son. She was much liked and respected. She leaves a husband and child. The remains were buried

THE NEW YORK MIRROR.

PUBLISHED EVERY THURSDAY AT No. 12
UNION SQUARE, NEW YORK.

ERNEST HARVEY, Editor and Proprietor.

SUBSCRIPTION:
Two Dollars and a Half a Year; One Dollar and
a Quarter for Six Months.

ADVERTISEMENTS:
General, Per Line, Ten Cents; Professional
Cards, Twenty-five Cents Each Insertion;
In Advance; Cards Received Up to 1 P. M.
Wednesday.

The MIRROR is supplied to the trade by the
AMERICAN NEWS COMPANY and its branches
throughout the country.

NEW YORK, MARCH 8, 1879.

Amusements.

WALLACK'S THEATRE—Spellbound.
BOWERY THEATRE—John E. Owens.
LYCEUM THEATRE—Hamlet.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—The Sorcerer.
PARK THEATRE—Engaged.
FIFTH AVENUE THEATRE—H. M. S. Pinafore.
NIBLO'S GARDEN THEATRE—Black Crook.
GRAND OPERA HOUSE—John T. Raymond.
GLOBE THEATRE—Dickie Lingard.
TONY PASTOR'S THEATRE—T. P. S. Pinafore.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

Rose Eytinge's Freak.

When ROSE EYTINGE, in the flush of a season of very profitable engagements, made an attempt on her own life in Milwaukee, two years ago, some very uncharitable people said that the gifted actress was not in her right mind. When, later, Miss Eytinge exhorted an unruly audience at the Bowery Theatre one night this season, for a fancied and purely fictitious grievance, some color was lent to the statement. When, however, Miss Eytinge becomes, as she did in San Francisco the other day, so far lost to her sense of duty to the public as to break off an engagement abruptly in the presence of an audience, we think the occasion for some sort of protest is at hand.

Miss Eytinge has enjoyed, almost uninterrupted, for many years, the favor of most American theatre-goers. So far as they are concerned, at least, she had no cause for a violation of contract with managers or an open and direct insult to an audience.

The presence of a drunken hoodlum in a San Francisco theatre is not certainly so marked a thing as to disconcert an actress whose chief stellar successes have been obtained in the smaller towns. Indeed, any one who saw Miss Eytinge in the act of addressing a Saturday night rabble at the Bowery, would not, for an instant, presume that she would feel embarrassed by a single intruder in the theatre.

Anything more insufferably childish than her conduct it would be difficult to conceive. To gratify a whim she leaves a theatre in the middle of the performance, breaks faith with a manager, wrongs grievously the company of her fellow-actors and actresses, and gives an affront to a friendly and well-disposed theatre audience.

There was, however, another cause for Miss Eytinge's displeasure, and it is told at length in the account of the disgraceful scene which appears in another column. She took with her to San Francisco an actor whose professional incapacity is as great as his assurance, and who stands as low in public regard as he seems to stand high in the esteem of Miss Eytinge. The managers of the California Theatre, instead of wisely declining to allow his appearance, feebly complied with Miss Eytinge's very evident preference and engaged him. The press of San Francisco, free and frank in its criticisms, took immediate exception to Mr. Searle on very good artistic grounds. Miss Eytinge resented fiercely these comments, and the abrupt termination of her engagement was the result.

The fault is due primarily to those managers who, whether from cowardice, neglect or incapacity, allow stars to "run" their houses. Mr. Hofele would have saved himself a deal of worry and vexation, had he refused to have Searle on the stage of the Bowery. But this mistake, which he afterward admitted, went unheeded among other managers, and a week did not elapse after the uproar at his theatre before Miss Eytinge and Searle (whom the San Francisco papers call "her specialty") were starring together again.

Now all this is wrong, as two managers have already found out too late. Those having negotiations with Miss Eytinge hereafter, will do well to stipulate that Mr. Searle be not included in the contract, or a vetition of such unbecoming scenes as the which disgraced the stage of the California Theatre may be rehearsed and repeated in places.

Something Needed.

Recent craze for Sullivan's music, as in the sudden and widespread of H. M. S. Pinafore, Trial by Jury, etc., has brought forward a matter that should never be allowed to escape the attention of managers—and that is, that a

skilled and competent musician is very essential for the proper supervision of any operatic work. The bulk of the Pinafore companies now playing through the country have been chosen by people quite ignorant of music or its requirements, and who are therefore incapable of selecting singers. As a natural result, inferior vocalists have been assigned good roles, while really good singers have their merits hidden in parts of no importance, or are relegated to the chorus. This has led to serious embarrassment and not unnatural complaints.

One need not go outside of New York for examples of this. The Sorcerer, as seen at the Broadway on the first night, was positively ruined by the ignorance of music displayed. The most atrocious mistakes were made in choosing the cast, and some of the roles were so poorly handled as to jeopardize the success of the entertainment. This lack of judgment is not to be attributed to Mr. Edgar or Mr. Fulton, either of whom can, as experience has shown, select a good company of players. The difficulty arises from the want of a good musician to supervise the production. It is not to be presumed that theatrical managers, however gifted they may be in most respects, are blessed with that extraordinary versatility which would enable them to mount an opera with as much ease as they could produce a play. If Mr. Mapleson had occasion to produce a drama, we think he would seek the advice and services of some competent stage manager, to whom he would entrust the supervision of the play. But the managers of the Broadway, on the contrary, bring out one of the most intricate musical compositions of the decade with no more regard for its musical requirements than might be expected from the smallest traveling organization.

Exactly the contrary of this very undesirable state of affairs, has been shown just around the corner, at the Fifth Avenue. There Max Maretzek, whose competence in musical matters will not be questioned, has contrived to so arrange the company as to make it extremely attractive. The engagement of such a man by Messrs. Edgar & Fulton would have obviated much of the annoyance which has attended the production of The Sorcerer at their theatre. The experience they have undergone has not been lost on other managers. On Monday night The Sorcerer will be produced at the Lyceum, under the competent direction of Edward Harvey.

At present the whole theatrical business seems to have been handed over to Pinafore, to be undergoing a Trial by Jury, or to have fallen under the weird influence of The Sorcerer, with the exception of one house, which is otherwise engaged, and another that stands aghast—Spellbound—at the turn matters have taken. We have Sullivan without melody, or Gilbert without acting, or both.

There are not a scant half-dozen simple pure musical directors in all the Pinafore companies that have made their hegira into the provinces. Under these circumstances the need of competent directors seems urgent, and a compliance with the demand will save artists much trouble, managers much expense, and the critical public a great deal of unnecessary annoyance.

Ada Cavendish.

Miss ADA CAVENDISH begins, at the Broadway Theatre next Monday night, what promises to be a very notable engagement. Her re-entree will be made in the character of Rosalind in As You Like It. It is, unfortunately, a matter which allows of very little dispute that Miss Cavendish has not achieved in America thus far, the degree of success which her merits as an actress, or her popularity in England, might lead one to expect. Many of the engagements she has played have been, in all respects, unproductive, and although there has been no disposition to underrate or undervalue her very evident claims to the support of intelligent theatre-goers, still her financial success has not been commensurate with her own deserts as an artist.

This is to be attributed to a number of causes, in which bad luck and bad management are notable. It was not Miss Cavendish's fault, and surely not the fault of her managers, that the role of Mercy Merrick in The New Magdalen, in which she made her debut in America, had been worn threadbare by constant repetition, and has ceased to be an attraction in this country. It was not Miss Cavendish's fault that she was compelled to open a theatre which had declined in public estimation to the position of a third-class house. It was not Miss Cavendish's fault that the role of Jane Shore, which she plays with such remarkable force, was presented here only a few days before her arrival in this country. The same sort of luck seems to have attended her everywhere. At one time, at the very outset of a successful engagement in Philadelphia, her health gave way. In Chicago, recently, the leading man of the theatre where she was playing had a quarrel with his manager and threw up his position. Miss Cavendish has been compelled to bear

the brunt of all these annoyances, and other ones besides.

We do not propose to revive the idle controversy begun early in the season about Miss Cavendish's management, and the wisdom of the dates made for her by Mr. Wall. It is enough to know, however, that they were unfortunately made and have cost Miss Cavendish a good deal of unnecessary time, trouble and expense.

We trust that Miss Cavendish's second venture at the Broadway will amply compensate her for the ill success of the past, not only in a pecuniary way, but that it will also bring with it a full recognition of her merits as an actress. Thus far the patrons of the play have not had an opportunity to see the actress at her best. The character of Rosalind will, without doubt, furnish the opportunity.

A Bit of Blasphemy.

There is announced for production in the city of San Francisco this week a performance which will cast, we think, grave discredit on the stage. It is no less than a Passion play, written by one Salmi Morse, and presented as embodying Scriptural episodes in dramatic form. The production of such a play will strike most people as a flagrant piece of blasphemy, for which there is and can be no shade or shadow of excuse.

At a time when some of the best friends of the stage are deprecating by wise counsels any antagonism between Church and Stage, the production of this so-called "Passion" play is little short of an outrage.

The people of San Francisco are, it is true, noted for their frank disregard of many social conventionalities. But when this spirit leads one of their number to offer a wanton insult to thousands of good people, the sincerity of whose religious beliefs should render them free from so shameless a wrong, we think the occasion should not pass unnoticed.

There are subjects enough in all conscience to suit the most ingenious of playwrights, without violating the most sacred sentiments of the community, in search of themes. Nearly everything from a prize-fight to a new motor has been utilized for dramatic representation. But the most shameless and audacious writers have shrunk and faltered before profaning sacred themes.

When Mr. Proctor produced his play of Saul in Boston THE MIRROR gave expression to what is, doubtless, the opinion of all sensible and unprejudiced people on the stage—that sacred and biblical subjects should not be caricatured thereon. But here comes a San Francisco manager with the brazen effrontery to announce a piece which parodies the mysteries held by all men revered and sacred.

It is a monstrous and a shameless wrong, and it should consign everyone engaged in it to immediate ostracism from the stage. Some pretense of apology is always attempted for the worst of wrongs, and there is not one wanting for this. It is claimed that the San Francisco performance is merely a repetition of the Passion play at Oberammergau. But it is not to be so explained. The Bavarian celebration was a purely religious festival among a class of Tyrolean peasants whose ways of worship are still primitive, and whose abiding faith finds expression in the custom of a century or two ago. There is a grave difference between the pious devotees at the wayside shrines in Tyrol and the howling Hoodlums who will pay their "bits" to witness the Redeemer's Last Supper, under the auspices of Tom Maguire and James O'Neil.

There has been no more shameless wrong done the stage in years than the announcement of this blasphemous work of sacrilege and dishonor, and it behooves everyone engaged in it to repudiate their connection and stigmatize the shame.

We ask the men and women of the stage to pause for a minute and read in this announcement the record of the infamy:

GRAND OPERA HOUSE.

THOMAS MAGUIRE, Manager

THE PASSION PLAY.

Two tableaux and eight acts, as follows: "The Presentation in the Temple," "Death of the Innocents," "The Death of John the Baptist," "The Brook of Cedron," "The Lord's Last Supper," "The Gethsemane," "On the Road to Golgotha," "Calvary, or the Crucifixion," "The Taking Down from the Cross," "The Resurrection and Ascension."

Our Lord Jesus Christ.....James O'Neil
Pontius Pilate.....L. Morrison
John the Baptist.....John A. Herne
Herod.....S. W. Piercy
High Priest.....F. Robinson
Simon.....A. D. Bradley
Peter.....King Hedley
Judas.....Mr. Ambrose
Caiaphas.....J. Thompson
Joseph.....J. N. Long
Voice from the Households.....John Sherman
Salome.....Rose Wood
Virgin Mary.....Miss West
Herodias.....Kate Donlin
Anna.....Mrs. Farren
Messenger.....Willie Seymour

A row occurred at the Academy of Music, Pittsburg, on Saturday night in the gallery, during which some one cried, "Fight." This was mistaken by the occupants of the parquette and dress circle for "fire," and a rush was made for the doors. By the presence of mind of the doorkeeper a panic was averted. As it was, but one man was injured, and he, fortunately, but slightly.

PERSONAL.

SARDOU—Victorin Sardou has called his new house at Nice "Dora."

KIRTLAND—Ella Kirtland of the Lilliputian Opera company has been on the stage several years, but has never assumed a female character.

WARREN—Bob Warren has been specially engaged to play Charles the Wrestler in As You Like It at the Broadway Theatre, March 10.

COURTAIN—Harry Courtaine, the California favorite, is coming East. He has played with success in San Francisco for the past twenty years.

SIDDONS—Mrs. Scott-Siddons is to remain here the whole of next season, and will appear again in drama under the management of Charles A. Crosby.

NEILSON—It has been finally determined that Adelaide Neilson will not come to America until the Autumn, when she will appear at Booth's.

TILLOTSON—W. W. Tillotson will be business manager of Henry E. Abbey's New Park Theatre, Boston. It is built on the site of Beethoven Hall, and is in a good location.

NASHY—Petroleum V. has written a play for Neil Burgess—a dramatization from "The Widow Bedott Papers." Neil expects to make a hit in it. He will bring it out at the Providence (R. I.) Opera House.

AIKME—The success of Engaged at the Park has led Manager Abbey to attempt an arrangement whereby Aikme, instead of coming to the Park, might go to Booth's and fill there the same time.

DICKINSON—New York Star: Miss Dickinson is understood to deny that she ever said dramatic journalism "was on the limits." Having examined its abortive side, she declares there are no visible limits to it.

FLAGG—Miss Georgine Flagg informs us that it was she, and not Miss Geraldine Maye, who accompanied Marie Gordon to the Broadway on the first night of The Sorcerer. The converse had been stated in these columns.

SMITH—Caterino Marco (Kate Smith) has recovered from her severe illness, and has been re-engaged by Max Strakosch. She will accompany his troupe to San Francisco for their California season, appearing Easter Monday.

PROSPERITY—The American Art Journal announces that it has gained eight hundred new subscribers since November 1. We are glad to hear it and to bear witness to the excellent tone which has always marked the paper under Mr. Thoms.

WYNKOOP—We are requested to announce that Miss Mai Wynkoop, who recently arrived in town after closing her engagement with John C. Myers' dramatic company, is to rejoin that troupe March 10, supporting George Hill in his drama of The Serpent's Sting.

PALMER—The committee appointed after the burning of the Brooklyn Theatre to distribute the money collected for the families of the victims have held their last meeting and paid out the last dollar subscribed. A report of the manner in which the money was expended is in preparation. The amount contributed was in the vicinity of \$47,000.

TORRIANI—Angelo Torriani, Jr., a remarkably sweet-voiced singer, has been engaged to sing the part of Amilins in As You Like It, at the Broadway Theatre, with Ada Cavendish, next Monday. Torriani has been for several seasons a member of the Taylure-Chanfrau combination. He seems destined to prove an attractive feature of the production at the Broadway.

MATTHEWS—J. Brander Matthews has written a paper on New York actors—i. e., actors who have played in this city, which will appear in Scribner's Magazine for April. The article will be illustrated with portraits in character of John Gilbert, Harry Beckett, Charles Coghlan, Clara Morris, Kate Claxton, Mrs. Agnes Booth, Miss Jewett, Mrs. G. H. Gilbert and others, made from original sketches by Abbey and Reinhart.

O'NEILL—James O'Neill announces that he intends shortly to produce a dramatization of George Eliot's Daniel Deronda, made by Mr. Ryan, a young lawyer of San Francisco. In his treatment of this famous novel Mr. Ryan has not adhered strictly to the story, but rather accepted it only as suggestive. He has succeeded so well in constructing a good work that O'Neill is inspired with a sort of mild enthusiasm on the subject. There will be some curiosity to see how Deronda stands the footlights.

It is now announced that Cazauran's "new and original play," The Lost Children, at the Union Square, is none other than Rose Lisle's Foundlings. "Caz." saw it at the Bowery. John Stetson of the Globe, Boston, came to Miss Lisle, Feb. 26, for permission to do her play. He stated that he understood it was identical with the play being rehearsed at the Union Square. The characters tally exactly with those in The Foundlings. An explanation from Palmer is in order.

According to an item that has been much copied in the press, notably in the dramatic story papers, it is said that Mr. and Mrs. Florence cleared \$24,000 in their recent engagement at the California Theatre. This would be upward of \$1,000 for each representation, besides the expenses. The fact is mentioned merely to show the absurd, exaggerated reports that are circulated in regard to San Francisco theatres.

PROFESSIONAL DOINGS.

Lizzie McCall is playing Hebe with Duff's Pinafore party.

Emma Howson is the Josephine of H. M. S. Pinafore in London.

Barton Hill returns to San Francisco in about two weeks.

James C. Dunn has left the Aiken combination and returned to New York.

John A. Stevens' business in the West has been quite good from all reports.

Mary Anderson played in Romeo and Juliet to a \$1,047 house in Elmira last week.

Rose Eytinge seriously contemplates going to India and Australia at the conclusion of her California engagement.

Joseph Wheelock plays Arthur Alston in Thro' the Dark at the Fifth Avenue.

Denman Thompson played to \$1,200 in Syracuse the last night he was there.

The veteran actor, J. H. Vinson, is lying ill at Woodland, Yolo County, California.

Sidney Smith joined the Dickson Pinafore company at Detroit as stage manager on the 24th.

Frank Frayne is to play an engagement at DeBar's Opera House, St. Louis, in St. Louis.

Henry E. Abbey has made a contract for the services of Katherine Rogers for a starring tour.

Conover's Opera House, Piqua, Ohio, was sold at auction March 1. It cost \$50,000 six years ago.

Manager McVicker of Chicago arrived in town Saturday, 1st. He is in excellent health.

T. W. Keene goes to the California Theatre for the balance of the season. He opens there with Mme. Janauschek.

McVicker's Theatre, Chicago, will have no company next season. The manager intends to play combinations only.

A St. Louis lady, a Miss Clara Beldon, intends to play Romeo, next season, to the Juliet of Adelaide Neilson.

John T. Raymond does My Son at the Grand Opera House on Monday night for the first time in the East.

Jane Coombs closed her starring season at Bradford, Pa., March 1, and most of the company are in town.

The Genevieve Rogers troupe, under Frank E. Aiken, terminated its southern tour in Memphis on the 26th.

The Washington Herald announces that Charles Fechter has withdrawn his libel suit against the Philadelphia Times.

Engagements with Dion Boucicault were closed last week with J. H. Haverly and Bob Miles for their respective theatres.

John Brougham has gone to Boston to play O'Grady in Arrah-na-Pogue with Mr. Boucicault. Alice Harrison is playing Arrah.

John T. Hines, who may be remembered as playing at the Broadway under Banvard regime, has met with success in the West.

The Henrietta Chanfrau company finished its season at Norfolk, Va., 22d. Next week Mrs. Chanfrau plays in Williamsburg.

It is rumored that Frank Aiken will play the part assigned to Joseph Wheelock in Thro' the Dark at the Fifth Avenue Theatre.

Lena Tettenborn, the German soubrette, is under a year's engagement with Harry Hapgood to play in his new musical extravaganza, Chips.

The Willow Grove Dramatic Club played Caste last Thursday to the satisfaction of the audience, who greatly admired Master J. E. Johnson as Captain Hawtree.

Tom Keene will support Edwin Booth at McVicker's, Chicago, next month, and will then go on to the California Theatre for the balance of the season.

George France will start out for a trip around the world with his two dogs and the play, A Block Game, commencing in San Francisco April 21.

Lizzie Webster, Venie Clancy, and the musical members of the Evangeline party gave a Sunday night concert for the guests at the Reed House, Erie, Pa., on the 25th.

The Barlow, Wilson, Primrose & West Minstrels have leased Baldwin's Theatre, San Francisco, from Thos. Maguire, for \$2,000 a week. The regular company playing there will be transferred to the Grand Opera House for the purpose of producing Within an Inch of His Life.

Complaint is made that clipped tickets are sold in front of the Lyceum nightly, and that they are bought from the box-office by the speculator, who is "in" with Appleton. This is a serious charge, for it would imply that the midget manager is not acting in good faith with Paulding the Amateur.

Lillie Glover cleared \$1,000 by her benefit at the Chestnut, Philadelphia. The members of the company made an arrangement not to charge anything for their services, it having been agreed upon by the ladies and gentlemen of this house that all who are to have benefits will play on each other's nights without charge.

An effort was made to have Clara Morris play in the version of Almost a Life, given, under Maguire's management, at the Grand Opera House, San Francisco, but she declined on the ground that she does not intend to learn any new parts in French pieces, but to make historical parts the only addition to her repertoire.

"La Cigale" at the Globe.

A very indifferent, and, in most particulars, very unworthy performance of *La Cigale* was given at the Globe Theatre on Monday night. Dickie Lingard, who undertook the leading role, is a lady who acquired at one time the passing notice of some admirers of burlesque, from the fact of being then rather comely, rather sprightly, rather fresh, and rather juvenile. She has quite survived that popularity, and is to-day a very inferior player. Miss Lingard has been accustomed latterly to emerge from time to time, and appear in oddly-contrasting roles. Never before, however, that we can recall, has she presented herself to the public as a star attraction. To dissect seriously her claims to this position, would require very little time, it is true, but it would entail the utterance of some very uncomplimentary criticism. Miss Lingard does not possess the instinct of acting, and cannot convey to others emotions which she does not experience herself. She lacks the form and method of simulation, and is constantly striving to enact parts without even so much as grasping their meaning—much less embodying their tone and drift.

This may arise either from her own incapacity on the one hand, or from her unrestricted, unbalanced and unjustified confidence in the value and effect of what she is doing, on the other.

To give an illustration, one may say that when a particularly funny line occurs in a part Miss Lingard is playing, she laughs. She presumes, as a matter of course, that the audience will laugh also, and that she has made a "point." But the audience, unmoved by the fun of the line, sits stolid, unable to see what amuses Miss Lingard so intensely. The funnier the lines the more boisterously Miss Lingard is moved, and at the end of her performance the audience leaves with no very clear idea of what she has been trying to represent.

She invests *La Cigale* with no individuality whatever, and instead of making of the circus waif a bright, eager, winning, character, she simply burlesques it as a school girl might in amateur theatricals. Lotta, who played the part at the Park so profitably, brought forcibly to notice everything good there was in it; but Miss Lingard fails utterly. It may be said, however, in compliance with the standard of artistic excellence, so glibly adopted by the professed critics of some of the daily papers, that Miss Lingard wore a becoming circus costume, and that her sprightliness made amends for the deficiencies in the acting.

The support furnished Miss Lingard was, from the nature of the case, better than the performance of the star. W. H. Lytell, as Carcassone, the clown and circus manager, gave renewed proof of his versatility, while Dora Stuart played the Baroness with very good effect. The balance of the company comprised Carrie Vinton as Adele, George Metkiff as Michu, W. C. Crosbie as Marignan, A. Roberts as Count Edgar, and E. Sterling as Filoche. The play of *La Cigale* is not particularly strong of itself, and needs something more than the colorless playing of Miss Lingard to constitute anything of an attraction for paying audiences.

"The Black Crook."

On Monday evening a full dress rehearsal of *The Black Crook* occurred at Niblo's Garden. The play has been repeatedly postponed, but it was positively announced for production last night (Wednesday), and will, by the time *THE MIRROR* appears, have entered upon what promises to be a long run. The preparations for the revival have been under the direction of the Kalfy Brothers. As evidenced on Monday night, they have been made on a scale of great splendor and magnificence. In the famous "incantation scene" a most beautiful sight is presented. The act, which is presumed to occur in the realms of the fairy Stalacta, is radiant with bright colors. The first act is not less remarkable.

The cast which does the piece is substantially what we published last week, save that W. A. Sands plays Rudolph instead of Walter Treville, and J. F. Peters Hertzog, instead of Frank Tannehill. In the ballet that charming woman and graceful dancer, Mlle. Bonfanti, returns to Niblo's to revive bright recollections of old times, and Pagliari and DeKosa, both excellent premiers, will be seen.

Annie Ward Tiffany met with an accident and was consequently away on Monday night, her part being read by a super in a slouch hat. Bell e Howitt rehearsed in a seal-skin coat, which illy comported with the surroundings of Stalacta. There is every reason to hope, and ample reason to believe, that the Crook enters upon a new career of prosperity.

Rosa Rand's Ophelia.

Miss Rosa Rand is this week playing the role of Ophelia at the Lyceum Theatre. It is a performance showing intelligence and sympathy with the character, and trained skill in its delineation, but weakened by certain crude mannerisms and acquired tones of speech. It is not so good a rendition as Miss Don's, seen here last week, but would be apt, perhaps, to impress the run of amateurs who affect the Lyceum rather more favorably. Mr. Frank Mordaunt, Mr. J. H. Rowe, Mrs. Eldridge and O. H. Barr continue their performances at this house. On Monday night the Sorcerer will be given with its Philadelphia cast, including Violetta Colville (Andrews), Louise Leighton, Nellie

Mortimer, etc. The prospects of its success are fair, though the Lyceum has declined badly in public estimation during the past few weeks.

Is it Not Pitiful?

Mr. T. F. Meagher, a young actor of this city, is very naturally indignant at what he considers a wanton and stupid affront at the hands of Aaron Appleton, the midget manager, and his Amateur. Mr. Meagher, whom odd fate had thrown into the position of "supporting" the boy amateur, Paulding, as Hamlet at the Lyceum, received late last week from Mr. Mordaunt, stage manager of the theatre, the following note:

LYCEUM THEATRE, THURSDAY.
FRIEND MEAGHER:—I AM SORRY to be compelled to dispense with your services after this week. Unfortunately for you (in this case) your nationality is not adapted to the wants of Shakespeare and like productions. I do this, not of my own will, but the heads of departments desire it should be done. Trusting you will understand the position I am in, I am yours, etc., F. MORDAUNT.

By the "heads of departments" is meant Paulding the Amateur. We should like to inquire what constituted him a judge of what "nationality" is best adapted to the "wants" of Shakespeare?

THE MIRROR has held all along that the dramatic profession does itself a grievous injustice by tolerating in its midst such school boy pretenders as this Paulding. The case of Meagher is an apt evidence of this. What happened to him might have happened to any member of the company.

One can hardly quarrel with Mr. Paulding, however, over a matter so trivial and puerile as this. It is refreshing, indeed, to hear that nationality is of vital importance in the delineation of Shakespeare's characters. There are people—and they are older, shrewder, and more intellectual than the lad Paulding—who recognize in Charles Fechter's Hamlet a performance of marked originality and excellence, notwithstanding his French nationality. There are those who admire the Shylock of Mr. Bandmann, though he is confessedly a German. The Othello of Tomaso Salvini has won the high favor of the most intelligent and most thoughtful class of American theatre-goers, who saw in his Italian blood no barrier to his superb rendering of Shakespeare's creation. People whose judgment is quite as valuable as that of the boy Paulding, have seen something to admire in the Lady Macbeth of Mme. Janau-schek. And there are many to whom Barry Sullivan, despite his "brogue" and "nationality," is a great Richard—the greatest almost on the stage to-day.

But here comes the boy Paulding and objects, through Mr. Mordaunt, to Meagher because, forsooth, of his "nationality." Could anything be more infantile and Miss Nancy-ish than his action, or anything more dishonoring or degrading to Dramatic Art or to the stage?

Mr. Meagher received many expressions of sympathy, and Mr. Dion Boucicault, whose kindness to young actors never flags, promptly engaged him to support him at Haverly's, Chicago. This graceful act, by the author of *The Shaughraun*, to the son of his illustrious compatriot was most fitting and timely.

The recollection of the brilliant and gifted Irishman, Thomas Francis Meagher, the actor's father, is probably vivid among many who, under plea of charity, bought tickets to this Paulding's performance, to make them regret having lent any countenance to the series of disgraceful episodes which have marked the Lyceum since Bartley Campbell left it.

George K. Goodwin, manager of the Walnut Street Theatre, has leased the Arch Street Opera House, Philadelphia, for a period of five years, and will open there on Monday, the 10th inst., probably with the Pinafore company now playing at the Fifth Avenue. The Arch Street Opera House, which was built a few years ago for Simmons & Slocum's Minstrels, has seating capacity for 1,200, and standing room for 500 more. Mr. Goodwin intends to conduct there a comedy theatre, and will also play stars and opera companies probably.

John T. Ford took off Pinafore at the Broad Street Theatre, Philadelphia, on Saturday, to make way for Collier's Celebrated Case company. Pinafore returns next Monday. Considering that Collier was agreeable to an arrangement not to play at the time, and as Pinafore was running to good business, Mr. Ford's action does not evince his usual sagacity. Collier's company appear at the Grand Opera House on the 17th.

None of the theatrical people of Scranton, Pa., have heard anything of the C. R. Gardner Union Square Theatre company, which an alleged dramatic paper of this city had exclusive information of last week. Someone writes us from there, that as no such company has appeared at Scranton, it would be quite impossible for it to collapse. We guess the dramatic people of Pittsburg, where Josh Hart's company collapsed.

Goodwin has leased the Arch Street Opera House, Philadelphia, for a period of five years, and will open there on Monday, the 10th inst., probably with the Pinafore company now playing at the Fifth Avenue. His enterprise is Henry E. Abbey's, in partnership with John T. Raymond and others to follow.

J. H. Haverly, of the Lyceum and takes possession of the theatre is to expend \$10,000 in improving the theatre next season, and will put in a lot of musical and dramatic attractions.

BYRNE vs. HARVIER.**The Proceedings in Court.**

One of the cases of C. A. Byrne of the Dramatic News, against Ernest Harvier of *THE MIRROR*, was called in the Jefferson Market Court before Justice Flammer, on Saturday at 3 o'clock. Byrne being called, testified as follows:

Q. Mr. Byrne, does A. R. Cazauban write for your paper? A. No.

Q. Is he not an attaché; has he no connection with the Dramatic News? A. No—that is, he has no connection as a contributor.

Q. He writes nothing for its columns? A. He may have written advertisements—that is all.

Q. Nothing else? A. Nothing else; he has no connection with the Dramatic News.

Q. Has had none for the past six months? A. No; he has never written a line for the Dramatic News except advertisements, and perhaps an occasional letter defending his plays.

Q. He never wrote notices? A. No.

Q. Did not his connection with the Union Square Theatre enable him to contribute to the Dramatic News? A. No; the Dramatic News has no connection with the Union Square.

Q. None? A. None whatever.

Q. What is Mr. Cazauban's position there? A. I hardly know. He writes plays. He is not business manager. He has not the right to give an advertisement or write an order for seats without Mr. Palmer's permission—at least that's what he tells me.

Byrne was shown the last number of the Dramatic News, with an article signed "Caz," and asked whether A. R. Cazauban wrote it.

"No," responded Byrne.

Q. How comes his name to be signed? A. It is a burlesque—a joke. The first he knew of it was when he saw the article in the Dramatic News.

Q. Mr. Byrne, John A. Stevens was included in your first civil suit against Mr. Harvier. Was he arrested? A. I don't know; I did not see the paper served.

Q. Was the suit brought against both parties at the same time? A. Yes.

Q. Mr. Harvier was arrested and gave bail, and Mr. Stevens was not arrested? A. I don't know.

Mr. Byrne then stepped down, and Mr. Allen McDonald, Mr. Harvier's counsel, proceeded to ask that the plaintiff's motion be declined on two grounds, which he stated as follows:

First, that the suit is malicious in character, and is brought to embarrass a rival paper. Byrne had sought to use the machinery of the law as a lever against his competitor. Mr. Harvier comes into court with an irreproachable character. He had established a paper in the same field as the one occupied by the News, and had met with immediate and unexampled success. Byrne, fearing *THE MIRROR* and its rapidly increasing influence, was striving to use the law to choke it off. Four suits had already been brought against Mr. Harvier. If any libel had been committed, it was the letter of John A. Stevens, and still Stevens, though co-respondent in the civil suit, had not been arrested. Byrne was endeavoring to persecute Mr. Harvier on account of legitimate business competition. He did not come into court the injured victim he would have people believe him to be, but simply to endeavor to embarrass *THE MIRROR*. Mr. Harvier had acted in good faith throughout. Byrne's motives were not good.

The second ground presented by counsel was, that Byrne had sworn to two utterly contradictory statements, and had perjured himself. He then proceeded to read Byrne's affidavit, sworn before Robert Noah, notary public, and which was made the basis of his first civil suit in the Marine Court. In this he took oath that he was both editor and proprietor of the Dramatic News, and that his paper had sustained damage; while in the police court he had testified to this effect:

Q. Mr. Byrne, are you editor of the Dramatic News? A. I am.

Q. Do you own it? A. I do not.

The legal maxim, that a man who swears to two contradictory statements has no standing in court, was called to mind.

On the grounds presented Mr. Harvier's case was rested.

Mr. Hummel, on behalf of Byrne, proceeded to define the law of libel, and to deny that *THE MIRROR* had injured the Dramatic News. "If Harvier," said Mr. Hummel, "is a man of such pure, exemplary, and irreproachable character, why does he not come upon the stand and testify to the truth of his charges, and not leave that to counsel?" He then proceeded to say that Byrne thought so little of Harvier that he had never published his name in his paper, but that, being damaged by his libels, he sought the protection of the law by criminal process and by suits for damages.

Justice Flammer thereupon took all the papers in the case, including the affidavit on which the charge of perjury was based, and reserved his decision.

Mrs. Dion Boucicault sailed last week for Liverpool, accompanied by her daughters, Patrice and Nina, who will be placed in a Paris school. Mrs. Boucicault's stay in Europe will be of short duration, as it is her intention to return shortly and to appear here in a round of her best known parts—at Booth's Theatre probably.

Appleton and His Amateur.

The Sun of Friday last contained an editorial article, wherein the charges of blackmail made by this paper were quoted and commented upon, and proofs and substantiation asked for. The Sun next day contained the following:

TO THE EDITOR OF THE SUN:—In reference to the editorial article in the Sun of to-day calling upon the editor of *THE MIRROR* to substantiate the charges of theatrical blackmailing made in a recent issue of *THE MIRROR*, I beg to state that I am now before the courts engaged in substantiating these charges, and, as soon as their publication will in no way prejudice pending proceedings, I will communicate to the Sun facts sufficient to fully prove any charges and assertions made in *THE MIRROR*. Very respectfully,
ERNEST HARVIER,
Editor and Proprietor *MIRROR*.

On Saturday Mr. Aaron Appleton, manager of Paulding the Amateur, was, at our suggestion, interviewed by the Sun in reference to the charges. Mr. Appleton denied that Paulding had spent any money among newspapers except for advertising, and substantiated *THE MIRROR*'s original charge regarding the payment of money to a weekly dramatic newspaper in this city. Mr. Appleton stated that he was approached by the advertising agent of that paper. For very obvious reasons he did not give the name of the paper, but, of course, every one in the profession will at once jump at a conclusion.

In supporting Mr. Appleton's statement, *THE MIRROR* reiterates its original statement, and that there may be no misunderstanding, it puts it thus explicitly:

That Aaron Appleton paid the New York Dramatic News and Society Journal the sum of fifty dollars (\$50), NOT FOR AN ADVERTISEMENT, and that in return the Dramatic News published Paulding's picture, together with a complimentary notice. The money was paid in three twenty-dollar bills.

We presume that this statement is explicit enough to satisfy all parties. We call upon Mr. Byrne and the owners of the Dramatic News to deny this statement if they can. *THE MIRROR* started out to fight the blackmailers, and it intends to fight them. Mr. Paulding is too young a lad, probably, to appreciate that *THE MIRROR* has been doing him a real service in telling the truth about him. But his midget manager, Mr. Aaron Appleton, sees that the charges we make are not unsupported by evidence, and that we are not slow to substantiate to the letter whatever has been stated in these columns.

Changes at the Fifth Avenue.

A rather unusual scene was enacted at the Fifth Avenue Theatre on Saturday night. When the last melodious strains of Pinafore had been heard and the audience had reached the street, the portly form of Benson Sherwood was seen in the lobby, and before very few minutes he and a troop of assistants were seen busily engaged demolishing the Parisian boxes to the rear of the auditorium.

Their labors were watched by a large party of ladies and gentlemen who had been invited by Mr. Harkins to commemorate by their presence the occasion. Among those present were Ellie Wilton, Miss Courtney Barnes, Agnes Booth, Mrs. G. H. Gilbert, Mrs. Louise Eldridge, Fanny Morant, Sara Jewett, Rose Coghlan, Katherine Rogers, Geraldine Maye, Julia Vaughan, May Davenport, Mlle. Jarbeau, Ida Foy, Blanche Correll, Miss Sydney Cowell, Miss Minnie Palmer, Mrs. Backus, Mrs. Pastor, Mrs. Henry E. Abbey, Mr. and Mrs. D. S. Wambold, Lester Wallack, Charles R. Thorne, Charles F. Coghlan, Mr. and Mrs. James Lewis, Steele Mackaye, and Chas. Backus.

The stage was set with a garden scene, and the guests enjoyed several dances on it. It is intended by Mr. Harkins to put one row of seats where the boxes stood, and to throw the remainder of the space occupied by them into the passageway, thus doubling its present width. He thinks the theatre will thus be made more comfortable and cheerful than it ever has been.

The demolition of the boxes will have, doubtless, a good effect on the Fifth Avenue, both in improving the appearance of the theatre and allowing more elbow-room.

The boxes have never been a source of material revenue, and besides, being very much in the way, have been regarded by some people—Mr. Harkins among the number—as bringing bad luck to Augustin Daly, and bad business to the Fifth Avenue.

A number of other alterations are contemplated. It is intended to construct a side entrance from Broadway to the rear of the proscenium boxes, thereby permitting access to the theatre from the main thoroughfare as well as from Twenty-eighth street. It is merely a question of time when the changes will be made, and it cannot be doubted that they will lead to material improvement at the Fifth Avenue.

Negotiations have been concluded by which Fox's Theatre, Philadelphia, passes into the hands of Adam Forepaugh and George K. Goodwin. The terms of the negotiations are \$60,000 cash and to take up the mortgage of \$80,000, or \$140,000 for the entire purchase. The front part of the house will be built up on the same plan as the Boston Theatre and brought out to the street. The theatre will be run for stars and combinations.

Notwithstanding the fact that Maggie Mitchell declared last season that she would not again play under the management of the Ellsers, her agent has been applying at the Pittsburg Opera House for dates. She will probably play there in May.

A Scrap of Paper follows Spellbound at Wallack's.

Rose Eytinge's Latest Freak.

Word comes from San Francisco of a very extraordinary and most disgraceful scene enacted on the stage of the California Theatre. Rose Eytinge, the principal in the affair, has been noted for some years past for her repeated eccentricities of conduct, and her conduct at the Bowery Theatre this season has not yet passed into that state of grateful oblivion which she might desire. The play on the first occasion was *Rose Michel*, and Miss Eytinge confronted a Saturday-night audience of Bowery "irreconcilables." Her San Francisco escapade took place before a sedate coterie of "old theatre-goers," and the play was *East Lynne*.

East Lynne had been announced for production on Friday night, with Rose Eytinge as Lady Isabel. When the third act was reached, and Miss Eytinge was vigorously portraying the woes of the wayward Isabel, a drunken man, who sat at the back of the orchestra chairs, disturbed the performance somewhat by muttering the lines after the actors and making occasional comments. Miss Eytinge took Sir Francis Levison (in the person of Mr. Charles Wells) by the hand and walked off the stage amid titters of laughter and signs of disapproval from the audience. She then went before the curtain and proclaimed in martyr-like tones that she was not a "mechanical" but a "creature of inspiration," and "could not in the then wounded condition of her sensibilities proceed with the play." This unprovoked and unexpected display of temper met with a marked want of sympathy from people who had assembled in compliment to her, and it was whispered all around, "She treats us all as if we were drunk." A scene of considerable confusion ensued, which bid fair to terminate in an uproar. By the exercise of much discretion on the part of the officials of the house, quiet was finally restored, and the orchestra began to play.

As quickly as possible the inebriate was removed by policemen, but Miss Eytinge was so thoroughly infuriated by this time, and finding no warmth of sympathy from anybody, that she pronounced her engagement at an end and left the theatre. The manager, being placed in a quandary, Miss Holbrook, one of the company, gracefully came to the rescue of the theatre, and, after some explanation and considerable delay, proceeded to read Miss Eytinge's part for the remaining two acts. Her appearance, book in hand, was the signal for the most tumultuous applause, which lasted some time. The progress of the play was not further interrupted.

On Saturday Clara Morris, who had been playing at Baldwin's, gracefully consented to fill the date made vacant by Miss Eytinge's extraordinary discourtesy. At the matinee performance the stock company played *East Lynne* with Miss Holbrook as Lady Isabel, and in the evening Clara Morris played Nancy Sykes in *Oliver Twist*, to the largest house of the season.

Miss Eytinge's action has caused the bitterest complaint, and some ground for her conduct has been sought. It appears that Clara Morris occupied a proscenium box when the trouble occurred, and it is said that her presence disconcerted Miss Eytinge not a little. It was soon evident, to an audience already familiar with every line of East Lynne, that Miss Eytinge was either indifferent to her task, or unfamiliar with her lines and business, and they would laugh when the drunken clown prompted her from his seat. Miss Eytinge watched nervously the box from which peered the great, keen, steel-gray eyes of her distinguished rival, and possibly it was a trial to her to seem unable to command at least quiet from her audience.

On the other hand, the whole trouble can be summed up thus: Miss Eytinge went to San Francisco indisposed, and, therefore, not at her best. She brought with her, as support, Cyril Searle, for whom she claimed great respect and expectations. The keen San Francisco public, however, soon discovered the true calibre of Mr. Searle, and refused to accept him. He was openly "guyed" at every appearance, and consequently Miss Eytinge shared the annoyance, as her scenes were with him in Antony and Cleopatra and *Rose Michel*. The newspapers recorded Mr. Searle as an ass, which Miss Eytinge, it seems, regarded as a personality directed toward herself.

The question is propounded: Why should she throw up her engagement, offend the public, injure her managers, and insult the company in a vain endeavor to shield Mr. Cyril Searle—to protect him from the cruelty of public disfavor?

To make matters worse Miss Eytinge announced her intention of playing at Baldwin's Theatre, the rival establishment to the California. To do this she would have to replace a minstrel entertainment with herself and her specialty, Searle.

Manager Barton promptly engaged the Florences, who appeared on Monday in Dombey and Son, on Wednesday and Thursday in the Ticket-of-Leave Man, and on the remaining nights in No Thoroughfare. Their business has been large.

George Parkes goes out with H. E. Abbey's Engaged company.

N. S. Wood has been engaged to appear at Wallack's in the next novelty there.

Ada Gilman has been engaged to support with Dion Boucicault at the California Theatre April 14.

Frank Mayo has *RUN COMBINATION* ment at the G. HILL Manager. month.

Foreign Amusement Notes.

Pierre Jourdain, the opera tenor, died at Brussels lately.

Carl Rosa has added Wagner's *Rienzi* to the repertoire of his English opera combination at Her Majesty's Theatre with success.

Mme. Carvalho left the Grand Opera House at the end of February and joins the Opera Comique, managed by her husband.

The French Government, which now controls the Grand Opera, Paris, is to confirm all engagements made by the lately retiring Manager Halauzier.

Mlle. Emilie Ambre, the Moorish Italian opera singer, ennobled as the Countess Ambrose by the King of Holland, is to marry M. de Beaulieu.

Bronson Howard's *Truth*, produced by Charles Wyndham at the London Criterion, has achieved great success. Howard is expected in London this week.

Samuel Brohl, taken by Meilhac from one of Cherbuliez's novels, has proved a failure at the Paris Odeon. The scene is laid in Galicia and surrounding regions.

The annual ball of the French Dramatic Authors' Association is set down for March 15. The society was founded by Scribe fifty years ago, and has an income of \$20,000 on its invested capital.

G. V. De Francesco, ballet master of the Mapleson Italian opera troupe, has returned to London from America, accompanied by Marie Muller and her mother, and Misses Whelan and Tully, to resume his position as teacher of Mapleson's National Training School.

In the spectacle of *Une Fete sur la Glace*, recently brought out at the Winter Circus, Paris, the arena is converted into a sheet of ice. Peasant men and women appear skating, while carrying on their heads baskets of fruits and vegetables; the next scene is a reindeer hunt by armed men with pikes; then a market on the ice, which is followed by dancing on skates, with comic scenes; and, finally, a race with sleds in the midst of a heavy snowstorm.

Haverly's Crusaders.

[Bob Burdette in the Burlington Hawkeye.]

Speaking of temperance, Christmas night, in Providence, I attended the first Christmas supper of the "United Mastodon Temperance and Benevolent Association." This is one of the novelties in the great temperance cause. I doubt if Francis Murphy knows anything about it. I doubt very much if any of those very good men who spend so much time trying to find out all they can about the worst side of men's characters, and resolutely close their eyes to all that is good in them, know anything about it. But it is, nevertheless, a live working temperance society, and a good one, too.

It is composed entirely of members of Haverly's Minstrels. This organization now numbers forty performers, and of this number, thirty-two are active members of the temperance society. The "U. M. T. & B. A." was organized on Sunday, November 3; Lem. H. Wiley of Peoria, the famous cornetist and leader of Haverly's brass band, and Eddie Quinn, I believe, being the pioneers in the movement. The members of the organization took hold of the idea with the greatest animation. The society was at once organized, took the pledge, and were enrolled in active membership, and now the society is strong and prosperous, and about ninety per cent. of the membership of Haverly's Minstrels are total abstinence men. I don't really know just what the percentage of the temperance membership of our churches is; I suppose it reaches about the same figure, however. Somebody can very easily find out.

Well, I was glad I attended that Christmas supper. I saw a phase of minstrel life that was a surprise to me, and a most gratifying one. The club did not break up its meeting until nearly three o'clock in the morning. There were nearly three hours of singing and speech-making by a party of nearly forty minstrels. There were no visitors to throw any restraint upon their actions or words. They were perfectly free, and felt perfectly free to do and say what they pleased. The two or three invited guests were certainly no restraint upon them; and in all those hours of singing, speech-making, toast and responses, sally and repartee, there was not an indelicate word, not an impure allusion, not an anecdote that savored of profanity or coarseness, not a syllable uttered that could offend the most fastidious taste; nothing said and nothing done that any lady in Providence might not have listened to without a blush and without offense. I have attended other club suppers, much higher in the social scale, as the social scale is graded, several of them. I wondered, Christmas night, how many of them could endure the rebuke this minstrel club and its meeting read to them, in the sobriety and gentlemanly decorum that prevailed. Charles M. Bassett, President of the club, did the honors gracefully and easily, and his opening address was well made and well received.

Mr. J. W. Freeth sang "The Friar of Orders Gray" in splendid style, and Barry Maxwell followed with two recitations, one of them being in response to a rapturous voice. Mr. Belknap sang "Down Among the Old Men," as only he could sing it; "Arley sang a tender little ballad, "And go By;" Charles Frohman, who doesn't talk; Mr. Foote, who sings; Vice-President; and a timer in the "who makes

a Vice-President of a temperance society that would astonish "the boys" who used to train with him, made a few pointed and sensible remarks; John Rapier, I believe, sang a sentimental ballad, and sang it beautifully; Lem. H. Wiley made a capital five-minute speech; Harry Kennedy entertained the company a few minutes with his marvelous triumphs of ventriloquism; Billy Rice, Peter Mack and Tom Saddler responded briefly to calls from the President (I believe this trio is known as the "erring brethren"). Eugene Arnold, one of the youngest members of the company, responded handsomely for the Arnold Brothers; Secretary John H. Lee being called on, read a letter from Mr. and Mrs. J. H. Haverly, expressing their warm sympathy with the objects of the club, and enclosing twenty dollars (cheers); speeches were also made by Mr. Black, manager of the Providence Opera House, Mr. George W. Frankum, Mr. Quinn and The Hawkeye man. The best speech of the evening was made by Mr. J. W. Freeth, and it was so characteristic of the tone of the meeting, that from it you can glean the drift of the speeches and songs. He told, in well chosen language, and with all reverence, the story of the first Christmas, and the point that he brought out beautifully, was, that it was the time when all Judea was gathering at its capital; when families, long and widely separated, would come together. It was the "home-day," the day of reunions.

"Now, therefore," he said, in conclusion, "this Christmas night, when we are separated from home, and brother and sister, and wife and babies, let us bear in mind the nature of the first Christmas, and let us remember the absent friends." I cannot easily forget the impression this minstrel club left upon me. It showed me an earnest side of their lives, the manly phrase of their character, that isn't to be found by trudging through back streets with dark lanterns, looking for the worst side of life. And, of all the temperance societies in America that are doing good work, I do not know of one that is doing so well, that has so many daily and trying temptations to struggle against, or that is so deserving of praise and encouragement, and hearty fellowship and recognition and co-operation from other temperance organizations and temperance workers and leaders everywhere, as this temperance club of Haverly's minstrels.

"The Husband of the Debutante."

At the Palais Royal, Paris, Meilhac and Haverly's new four-act comedy, *Le Mari de la Debutante* (the Husband of the Debutante) has met with unequivocal success. A sketch of the plot given is that Mlle. Nina has been brought up under the ultra-capable tuition of a retired actress, who in her time had known all the tricks of the profession. Nina, consequently, is thoroughly wide-awake, and fitted in every way to become the wife of a little clerk named Lamberthier. She has learned to act, also, and can sing sufficiently well to justify her ambition to become a diva. She has plenty of admirers, among whom is a certain Viscount, who could secure her an engagement forthwith if she would only listen favorably to his suit. Nina, however, prefers Lamberthier's honest proposals, and in the second act the marriage is being celebrated before the Mayor's adjutant at the Mairie, when the scene alluded to above takes place. This adjutant happens to be director of a theatre, and he has just heard that his star songstress has fallen ill and cannot appear that evening. The terms which another lady has demanded for throwing herself into the breach are two exorbitant, but the manager happens to have heard Nina sing very prettily a few days previously, and no sooner does he recognize her in the bride than between each sentence of the code, which he has to read as magistrate, he carries on a series of offers as manager. By the time that the official has come to the closing words he has succeeded, in spite of her husband's opposition, in coaxing the young wife into signing an engagement, and, as his theatre is over the way, he brings the whole wedding party there direct. The stage represents behind the curtain of a theatre, with a very well-disposed audience seated in the back-ground. Nina has changed her bridal robe for one of rather scanty proportions. Lamberthier, who is in the house, is driven wild when he sees his wife thus attired, and kicks up a row. A stormy scene ensues, friendly voices encouraging the poor bridegroom to accept his good fortune tranquilly. His wife will make him spoken of, they tell him, and in the last act Lamberthier has taken to heart the advice thus offered him. Nina is the fashion; her husband drives a brougham, keeps a secretary, and has influence in high quarters.

"Family" Newspapers.

[New York Mercury.]

Col. Fitzgerald and his five handsome, brilliant and manly sons publish, edit and own the Weekly Item (33 years old), the Sunday Item (a great money-maker), and the Daily Sun. The latter is run very successfully by Mr. Harrington Fitzgerald, a splendid young fellow. Two Bullock lightning presses are required to do the work of the establishment.

Billy Welch will take the company of the Arch Street Opera House, Philadelphia, reinforced by Alexander Zanfretta, on the road about next week. It will be known as Welch & Rice's Minstrels, Zanfretta's Pantomime Troupe, and Jacques Kruger's Burlesque Pinafore Consolidation. It begins its tour in Pennsylvania.

London Pantomime.

[A Late Letter from Olive Logan.]

The subject of the Drury Lane pantomime is Cinderella, and let me sum up its features of special attraction as three in particular: Imprimis, the Vokes Family, minus the charming Rosina, who sits in the front row of dress-circle seats applauding her brother and sisters and laughing at their pranks, like the rest of us. By her side is her manly-looking husband, Mr. Clay, not, as some suppose, the composer of the beautiful opera set to the theme of Lalla Rookh, but his brother.

The other two special features are the really wonderful ivory coach drawn by six white ponies, into which the pumpkin of the nursery tale is transformed; and again, the disclosure of the prismatic valley wherein is situated the fairy glass factory at which the glass slippers are made. Here all is of glass: the sky and the landscape; the edifice and the inhabitants. Fairy cobblers, dressed in glass garments, conduct an extensive glass shoe business, and fabricate their dainty and serviceable glass foot-gear with glass implements, including glass lasts, of course, to which glass cobblers meritously and glassily stick. A bewitching, glass-arranged fairy, a dream of fair childhood, not above seven, I should say, and who speaks with crystal clearness, directs all their movements; and at the eventful moment when Cinderella's tidy little Oxford ties are finished, the approving sun gleams forth on a sudden, and fills the fairy valley with the prismatic hues of the rainbow, in a way so startling, so beyond all conception beautiful, so animated, too, with the fleshly glory of troops of girls.

I have never seen anything to equal the pantomime of Jack and the Beanstalk, at Covent Garden this year. The universal opinion is that no such spectacle was ever before seen upon any stage. No theatrical manager, pure and simple, could possibly mount a piece in this way. His purity and simplicity, admirable as they are, and always so marked a characteristic of theatrical managers as they are, would not be sufficient. It is the yellow boys which circulate in the Rothschildian precincts of St. Swin's Lane, which are pre-eminently necessary. The leasehold of Covent Garden for the pantomime season is vested in the Gattis, the rich restaurateurs and ice-cream purveyors for all London; and with them the only question has been, not how to save money, but how to lavishly spend it in purchase of gorgeous originality.

And this is the charm of the piece in its spectacular aspect—its utter novelty. It begins at the rise of the curtain, when is seen a gigantic figure of Father Time holding a dial in his hand. Under bidding of the inevitable fairy the figures on the clock's face change to scenes from twelve nursery legends—Puss and Boots, Beauty and the Beast, Red Ridinghood, and so on. Each of these scenes is a wonderful picture, with lights, scenery and figures true to the life.

Now we get to Jack and his fortunes, and his companions—his mother and his henchman, Thomas. The Widow is played by Herbert Campbell, and Thomas, the page, by George H. MacDermott.

These men are the two most noted musical singers of the day, the latter the great original of the jingo song, "We Don't Want to Fight." They are greeted with frantic applause from the bare palms of the gallery, and something like enthusiasm by the beloved and belittled hand-clapping of stalls and boxes. With them it is inevitable that we should be treated to some piquant topical songs, and certainly there is no lack of them, an unappeasable appetite demanding more, and yet again more, and after that still furthermore of a string of current rhymes to the tune of "No Wonder When Trade is so Bad."

With the rise of the Beanstalk, the scenic wonders are continued in the midst of the pastoral scene near Jack's cottage, whose depth of perspective and heaven-vaulting loftiness of sky I never saw in any way approached by stage-carpenter or scenic painter. Electric flashes of mystic light dart up to the very top of the rapidly-germinating beanstalk, struck from a battery beneath the stage. Then Jack and his henchman Thomas arrive at the gates of the giant Fee-Fo-Fum's copper castle. To give an idea of the height of these gates, let me say that Jack and his man, both full grown people, spring ultimately through the keyhole, and thus obtain entrance; but at first they knock, and out come the giant's nursemaid, and then his milkman, and then his shoemaker, gigantic masked figures, over twenty feet in height, every detail of whose bodies, even to the hands and finger-nails, are in exact accordance with the colossal creatures they represent. The nursemaid brings out the giant's babies to take a walk. These babies are men six feet high, with big, baby-faced heads; beside the nursemaid they look small. Then on comes the nurse's lover, a soldier, the tallest individual yet, and with perfect ease he walks about and off with the nursemaid, the babies being left to sprawl upon the ground.

Here defile those wondrous processions, to give the faintest idea of which is beyond the power of any one's pen. Yes, I could detail to you the component parts; the possession of the Banner of Scotland, the Banner of Ireland, the Banner of Wales, the Banner of France, the Banner of Spain, the Banner of Italy, the Standard of England, the Amazon Guards, the Black Slaves, the Bayaderes, the chariots drawn by tigers and zebras, the Court Trumpeters, the Bevy of Beauties,

who all join in one miraculous triumphal march, in honor of the betrothal of Jack to the Princess; the splendor of the scene almost defies verbal description. Within a vast framework of King Pippin's gorgeous Palace Hall the dazzled eye is just enchanted by the rapid succession of pictures formed by hundreds of performers clad in every hue the color-world can give us, in the richest stuffs known to the loom, and more than half of them wearing valuable armor of burnished gold. Upon a silver estrade at the back of the stage, dressed in superb and brilliant costume, are ranged the King's trumpeters, real musicians, hallooing bravely back to the enormous band of the orchestra, through golden horns and silver cornets, the inspiring strains of the Tannhauser March.

I cannot forbear to mention the wondrous giant himself, as he is seen prone on the ground, after Jack has slain him. You have seen pictures of Gulliver and the Lilliputians? Well, then, there you have it. This giant is in armor, and as he lies with one knee raised, and the other leg extended, he measures sixty feet, stretching crosswise from the proscenium to the remotest extent of stage. A sentinel is mounting guard across his chest; as many as twenty-five villagers are walking over him at once; a pony and wagon are driven over him; a special artist of one of the illustrated papers is sitting under a big white umbrella taking a sketch of him, the artist being easily perched on the toe of the prostrate giant, for his colossal foot is over ten feet high.

All the persons who come on in this scene are children in miniature. They continue the characters of the play. They are excellent actors, pretty singers, and superb dancers. Naturally the difference in size makes the giant look much larger; but, indeed, so vast are the proportions of this wonderful lay figure that the subterfuge is not necessary.

"Caulking" the "Pinafore."

[Humor Department in Phila. Ledger.]

An event of the amusement week in Philadelphia was the visit of Admiral Porter and the full company of the "Ship Pinafore" at the Broad Street Theatre to the Admiral and crew of the "Shadboat Pinafore" at the Eleventh Street Opera House. They made an afternoon call, and, as the weather was shockingly bad, they came in carriages, and were welcomed by a large crowd, who came afoot and in the horse cars, and filled up the street in front, and the house within, with such a jam as it has rarely seen before. Mr. Carncross's troupe gave a special matinee performance for their entertainment, and the thousands crushed in to see the famous Broad Street company sitting like ordinary folks in the auditorium watching others play. There they sat, with Manager Ford at the head, three or four rows of them, including Josephine, Buttercup, and Hebe, the Captain and the Admiral, with his sisters and his cousins and his aunts; and along with the latter were quite a number of cousins of the male persuasion. The audience also included a good many well known people, and the entertainment was more than ever attractive. Hughey Dougherty and Matt Wheeler were unusually amusing in the introductory eloquence, which is such a feature of the minstrel stage, whilst the vocalists were in excellent voice. The burlesque of Pinafore was the closing portion of the entertainment, and it included the best music of the opera, adapted by Mr. Carncross to a most amusing travesty.

The packed audience were fully in sympathy with the actors, and as each character (in black) came forward, it was curious to watch the effect upon the originals of the characters (in white) who sat before them. Each was received with loud applause, Carncross as the Captain; Dougherty as the Admiral, and Quinn as Buttercup. When Eugene, the Josephine of the play, scuttled out to the footlights, with the excellent imitation of a love-lorn female that this talented actor gives, Miss Chapman was convulsed. Then stalked in the robust, bass-voiced Wheeler, as the "beautiful first cousin," followed by a host of gaunt females, giving the fair Hebe in front a chance to laugh at her counterfeit presentment, which was taken up by the house in a prolonged roar of laughter and applause. Of course there was not wanting, at this point, a testimonial of popular appreciation, and the "beautiful first cousin" received a magnificent basket bouquet, built of vegetables, of which the delicate squash and savory onion were chiefly prominent. To it was pinned a billet-doux, and as the robust maiden (in cork) bowed acknowledgment, the roar that shook the house was increased by seeing the dexter arm quickly convey a turnip from the basket to the mouth. The burlesque progressed successfully. The crowd, in the highest good humor, encored the artists repeatedly. The Admiral danced his hornpipe and sang the history of his remarkable rise from being a candidate for next President to being the gem of the entertainment. "Sing hey the Merry Maids of the Tar," by the Captain and Dead End, was sung by Carncross and Slocum.

This was presented by those two fine vocalists could do so close of each stanza they took positions in tableau, the Admiral king, and forward and announcing the success of these tableaux "brought down" the Governor Hartnaff as Governor Postmaster-general. Squire McMullin looking for his "Fourth Ward," and "Mayor" using a license.

Then the audience were treated to "General Grant's reception (in Cork)," and finally, to "The Dejected card-players of the Union League." But all things come to an end, and so did this burlesque. After the boat-swain's song, the patriotic song which is the closing gem of the opera, excepting that in this case it was a testimony to merit, not as "an Englishman," but a "Jerseyman," a terrific storm made the Admiral and all his relatives horribly sea-sick, and finally the Admiral, in giving the usual tribute to Old Neptune, fell overboard, and the process of fishing him out, half swallowed by an enormous shad, closed the entertainment. The crowd slowly passed out and Mr. Ford and his company, in the presence of several hundred persons, who gave them a hearty send-off, got into their carriages. This was the most remarkable Pinafore of the many that have voyaged hither.

The Wallack of New Orleans.

[N. O. Picayune.]

The refined and cultured people of New Orleans are rightfully proud of the successful manager of our Varieties Theatre, Mr. Thomas A. Hall. This quiet and unassuming gentleman came to the Crescent City two seasons ago. Since then he has made hosts of friends, by his courteous and affable manner toward all with whom he has had business relations, and by the skill he has shown as a manager in supplying refined amusement in its best form for our opera-loving and play-going public. The beautiful Varieties Theatre, which is popularly called the "ladies' theatre," is in its elegance in keeping with the character of the man who presides over it. His good taste is seen in every piece produced, and no inferior performances are permitted on his stage. It is gratifying to know that under such management the Varieties Theatre is now in the full tide of popular success, and it is hoped that the theatre's good fortune may continue, and that Mr. Hall may long live to be its manager. He is our Wallack.

A Leech on the Profession.

[Chicago Saturday Herald.]

THE NEW YORK MIRROR is waging a relentless warfare against the Dramatic News, in which very laudable undertaking we wish it success. So long as the News continued, unchallenged, on its disreputable course, just so long no professional character was safe from its assaults. Members of the theatrical and musical profession owe it to themselves to encourage every opposition to this sheet which has either blackmailed or defamed them for several years. Journalism has been long enough disgraced by the News, and if the profession it has leached will refuse longer to be bled, the end of its disreputable career is near at hand.

Signor Bottesini is engaged for next season in Buenos Ayres.

DATES AHEAD.

- A. Anderson, Mary and combination, Trenton, N. J., 8th; New Brunswick, 7th; Poughkeepsie, N. Y., 8th; Albany, 10th, one week; Academy of Music, Brooklyn, under J. P. Smith, 17th; Lawrence, Mass., 24th; Gloucester, 25th.
- B. Boston Museum Pinafore combination, New London, Conn., March 7th. Boucault, Dion, appears in The Shaughraun and Colleen Bawn, Ford's Theatre, Washington; March 10, one week. Philadelphia Broad Street Theatre; March 17, Grand Opera House, Cincinnati; March 24, De Bar's Opera House, St. Louis; March 31, Haverly's Theatre, Chicago, and then four weeks California Theatre, San Francisco. Barlow, Wilson, Primrose & West's Minstrels, Baldwin's Theatre, San Francisco, this week and until further notice. Boniface, George C., and combination, Memphis, Tenn., 3d to 8th.
- C. Collier's Celebrated Case combination, Broad Street Theatre, Philadelphia, 3d, one week; West Meriden, Conn., 10th; Grand Opera House, N. Y., 17th, two weeks. Cavendish, Ada, Broadway Theatre, N. Y., March 10, six weeks. Claxton, Kate, and combination, Nashville, Tenn., 6th; Louisville, 7th, 8th. Criterion Comedy Combination, Cleveland, Ohio, this week; Akron, 10th; Drawing Room Theatre, New York, later. Corville-Folly combination, Brooklyn, March 3d, one week; Wheeling, W. Va., 17th, 18th; Dayton, Ohio, 20th. Crane and Robson, Lynchburg, Va., March 7th and 8th; Washington, D. C., 10th; one week.
- D. Davenport, Fanny, Walnut Street Theatre, Philadelphia, this week.
- E. Emmet, Joe, and combination, Milwaukee, Wis., March 3d; Lafayette, Ind., 10th; Longport, 15th; Fort Wayne, Ind., 12th; Kalamazoo, Mich., 13th; Grand Rapids, 14th; Lansing, 16th; East Saginaw, 17th; Bay City, 18th. Emerson's Minstrels, Montgomery, Ala., 27th; Mobile, 28th; New Orleans, March 2d, one week.
- F. Francis, George, Howard Athenaeum, Boston, this week. Florences, California Theatre, this week.
- H. Haverly's Mastodon Minstrels, Olympic, St. Louis, this week; Atlanta, 6th. Haverly's Danites Troupe, Montgomery, Ala., 7th; New Orleans, 8th.
- J. Janaschek and combination, Dubuque, Mar. 7th, 8th, 9th, 10th, 11th, 12th, 13th, 15th; Milwaukee, Wis., 17th, 18th, 19th, 20th.
- K. Knight, George S., and combination, Chicago, this week, Broadway Theatre, N. Y. (return engagement) in April.
- L. Lotta and combination, Columbus, Ohio, 8th; Toledo, 7th, 8th. Lingard, Dickie, Globe Theatre, N. Y., this week.
- M. McCullough, John, with T. W. Davey's combination, Memphis, March 10th; Chicago, 17th, two weeks. Macauley, Barney, Reading, Pa., 6th; Pottsville, 7th; Scranton, 8th; Reading, 10th; Pittston, 11th; Williamsport, 12th and 13th; Elmira, N. Y., 14th and 15th; Rochester, 17th, 18th and 19th; Oswego, 20th; Utica, 21st and 22d; Park Theatre, Brooklyn, 24th, for one week. Mayo, Frank, New London, Conn., March 6th; Taunton, Mass., 8th. Mapleson Opera Troupe, Academy of Music New York, this week; Portland, Me., 14th; Lawrence, Mass., 18th. Mitchell, Maggie, Sandusky, Ohio, 10th; Newark, Ohio, 13th. Modjeska and company, Columbus, O., 7th.

8th; Cincinnati, 10th; Louisville, 17th, each one week; Chicago, 27th, two weeks.
Robert McWade and combination, Galveston, 8th, 7th, 8th.
Murray, Dominick, Chicago, this week.
N.
Nobles, Milton, and Combination, Jackson, 7th; Cairo, 8th; St. Louis, 10th; Cincinnati, 17th, each one week; thence Chicago.

O.
Oates, Alice, Grand Opera House, Cincinnati, March 3d.
P.
Pope, Charles and company, Charleston, S. C., this week.

R.
Rogers, Katherine, Novelty Theatre, Williamsburg, this week.
Rice Surprise Party, Chicago, this week.
Rice's Evangeline troupe, Boston, this week.

S.
Standard Theatre Almost a Life combination, Chicago, this week; Milwaukee, 10th, 11th and 12th.
Stevens, John A., Unknown, Indianapolis, this week.

Strakosch Opera Troupe, 7th, 8th, St. James' Hall, Buffalo, 10th, 11th; Opera House, Toledo, 12th, 13th, 14th, 15th, Whitney's Opera House, Detroit, 17th, one week; McVicker's Theatre, Chicago, 24th, and 25th; Academy of Music, Milwaukee.

Salsbury's Troubadours, Providence, March 3d, this week; New Bedford, Mass., 10th; Taunton, 11th; Lowell, 14th.

T.
Thompson, Den, Joshua Whitcomb company, Washington, this week.
Thompson, Charlotte, Opera House, Louisville, March 3d, one week.

W.
Williamson, Mr. and Mrs., and combination, Walnut Street Theatre, Philadelphia, March 10th.
Warde's Diplomacy party, Detroit, Mich., 6th, 7th and 8th.

Weathersby's Frolicks, Bush Street Theatre, San Francisco, this week.
Ward, Genevieve and combination, Woonsocket, R. I., 6th; Fall River, 7th; Manhattan, 8th; Portsmouth, 10th; Portland, 11th and 12th; Lawrence, 13th; Springfield, 14th; New Haven, 15th.

SPECIAL NOTICES.

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(From the New York Herald)

"Miss Mary Anderson last night added another leaf to the chapter of laurels which already signalizes her rapid dramatic success, and in her rendition of the part of Evadne, which has been made famous for sixty years by some of the greatest actresses of modern times, showed that the mantle of the best of them has not unworthily descended to her own shoulders. The bravest and fairest representations of the leading American and Irish families of New York filled the Fifth Avenue Theatre, to welcome the revival of the favorite play, and from beginning to end her efforts were the subject of unconstrained and honest applause. The drama, which has been a classic for more than half a century, is the product of the genius of Richard Lalor Shiel, a brilliant young Irish lawyer, and was produced at Convent Garden, London, in 1818. Miss O'Neill—the great O'Neill—held the part of Evadne by right of her talent and beauty; and now, sixty years after, another talented and beautiful Irish tragedienne—for Miss Anderson has an Irish ancestry—comes to increase the fame of the already famous drama. 'Evadne' has been seldom played in New York of late years, because of the extraordinary powers which the piece demands from the representative of the heroine, but since Mary Anderson played the part at the Fifth Avenue Theatre, last year, the character has belonged to her as thoroughly as it did to Miss O'Neill, and, later, to Mrs. Drake, Charlotte Crampton, Julia Dean or Eliza Logan. She played it well then, as the columns of the Herald testify, but she played it better last night than ever before. There is no scene upon the stage which affords an actress equal scope for sustained yet varied declamation, and the applause that rang through the theatre as Miss Anderson concluded the different portions of the statue speech proved that eloquent words eloquently delivered still have the power to move our modern cynical audiences. It was not alone here, however, that she achieved all the triumph of the evening. In the passionate pleadings with her lover, 'Vicentino,' her alternate expression of woman's fidelity, scorn, indignation and grief; her hysterical effort to conceal from her brother, Colonna, the fact that she had been renounced by her lover, and to prevent him from avenging her wrongs, were superb specimens of acting. At times there may have been crudities and faults that were apparent to the eye and ear, but those were so quickly succeeded by grand outbursts of feeling as to be forgotten in the noble art which the woman was representing. No one can see Mary Anderson a dozen times without observing a steady process of growth, improvement in feature, voice, attitude and gesture, a tending down of that which is rough and virile, and a tending up of that which is too effeminate. This was especially noticeable in the performance last night.

In the general opinion of competent critics, Miss Mary Anderson is the star of first magnitude on our stage just now. Young, with nearly all the physical attributes that Nature can contribute toward an actress of the first quality, she has also the mental aptitudes and the industry that are indispensable elements. Her future on the stage is what she may choose to make it."

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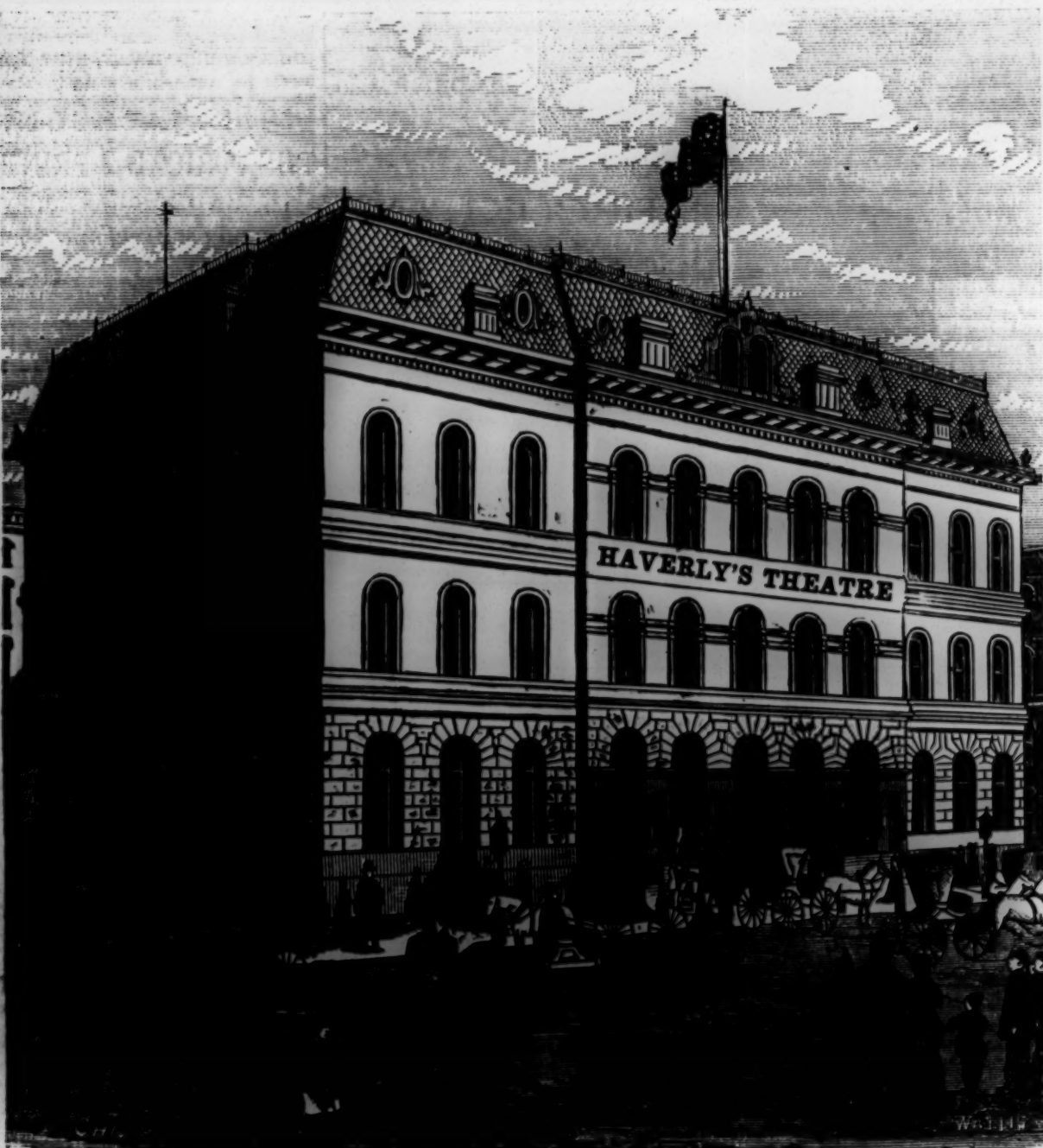
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FROM THE BURLINGTON HAWKEYE.
TEMPERANCE WORK BEHIND THE SCENES.
Speaking of temperance, Christmas night, in
Providence, I attended the first Christmas
supper of the "United Mastodon Temperance
and Benevolent Association." Well, I was
glad I attended that Christmas supper. I saw
a phase of minstrel life that was a surprise to
me, and a most gratifying one. The club did
not break up its meeting until nearly three
o'clock in the morning. There were nearly
three hours of singing and speech-making by
a party of nearly forty minstrels. There were
no visitors to throw any restraint upon their
actions or words. They were perfectly free,
and felt perfectly free to do and say what they
pleased. Two or three invited guests were
certainly no restraint upon them. And in all
those hours of singing, speech-making, toasts
and responses, snail and repartee, there was
not an indelicate word, not an impure allusion,
not an anecdote that savored of profanity or
coarseness, not a syllable uttered that could
offend the most fastidious taste; nothing said
and nothing done that any lady in Providence
might not have listened to without a blush and
without offense. I have attended other club-
suppers much higher in the social scale, as the
social scale is graded, several of them. I won-
dered, Christmas night, how many of them
could endure the rebuke this minstrel club
and its meeting read to them in the sobriety
and gentlemanly decorum that prevailed.

The best speech of the evening was made by
Mr. J. W. Freeth, and it was so characteristic
of the tone of the meeting that from it you can
glean the drift of the speeches and songs. He
told, in well-chosen language and with all rev-
erence, the story of the first Christmas, and
the point that he brought out beautifully was
that it was the time when all Judea was gath-
ering at its capital; when families, long and
widely separated, would come together. It
was the "home day," the day of reunions.
Now, therefore, he said in conclusion, "this
Christmas night, when we are separated from
home and brother and sister and wife and
babies, let us bear in mind the nature of the
first Christmas, and let us remember the ab-
sent friends."

I cannot easily forget the impression this
minstrel club left upon me. It showed me an
earnest side of their lives, the manly phase of
their character, that isn't to be found by trug-
ling through back streets with dark lanterns,
looking for the worst side of life. And, of all
the temperance societies in America that are
doing good work, I do not know of one that is
doing so well, that has so many daily and try-
ing temptations to struggle against or that is
so deserving of praise and encouragement,
and hearty fellowship and recognition and co-
operation from other temperance organiza-
tions and temperance workers and leaders
everywhere, as this temperance club of Hav-
erly's Minstrels.

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[From THE NEW YORK HERALD, Feb. 1, '79.]

The play "Unknown," which Mr. John A. Stevens is nightly presenting at the Globe Theatre, has proved a success. It is a strong melodrama, with an exciting situation at the close of each act, presented with new and appropriate scenery and an excellent company. The management announces it until further notice.

Owing to previous contracts, compelling Mr. Stevens' appearance at Haverly's Theatre, Chicago, Feb. 17, the present engagement is limited.

[From THE ST. LOUIS REPUBLICAN, Feb. 25, '79.]

It is not strange that the play of "Unknown" should win popular favor and draw such a large audience as greeted its reproduction at the Grand Opera House last night, for it contains all the elements of popular success. Mr. Stevens' assumption of the part of Harold, the hero of the play, is a thoroughly masterly bit of acting—a very difficult character remark-
ably well rendered. He portrays a curious phase of insanity—that demented condition where, at intervals, reason strives to break through the cloud that is upon it, and it is in the portrayal of this struggle that he finds full scope for a masterly effort. Mr. Stevens has brought his own company—the same which supported him in his recent prosperous New York engagement—and it is a good one. We have had plenty of troupelessly heralded as "great," but few better dramatic companies than this. Not that its members are great artists, but that they fill their respective characters to perfection, dovetailed, as it were, into the parts they assume.

"Unknown" is called a "romantic idyl." It is not an "idyl," but a good drama, strong and clean, free from absurdities, powerful in its situations, pure in sentiment and language, and has assumed the position it fully deserves—that of one of the best plays of its kind on the stage.

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